

THIRTY-TWO PAGES



THE NEW YORK



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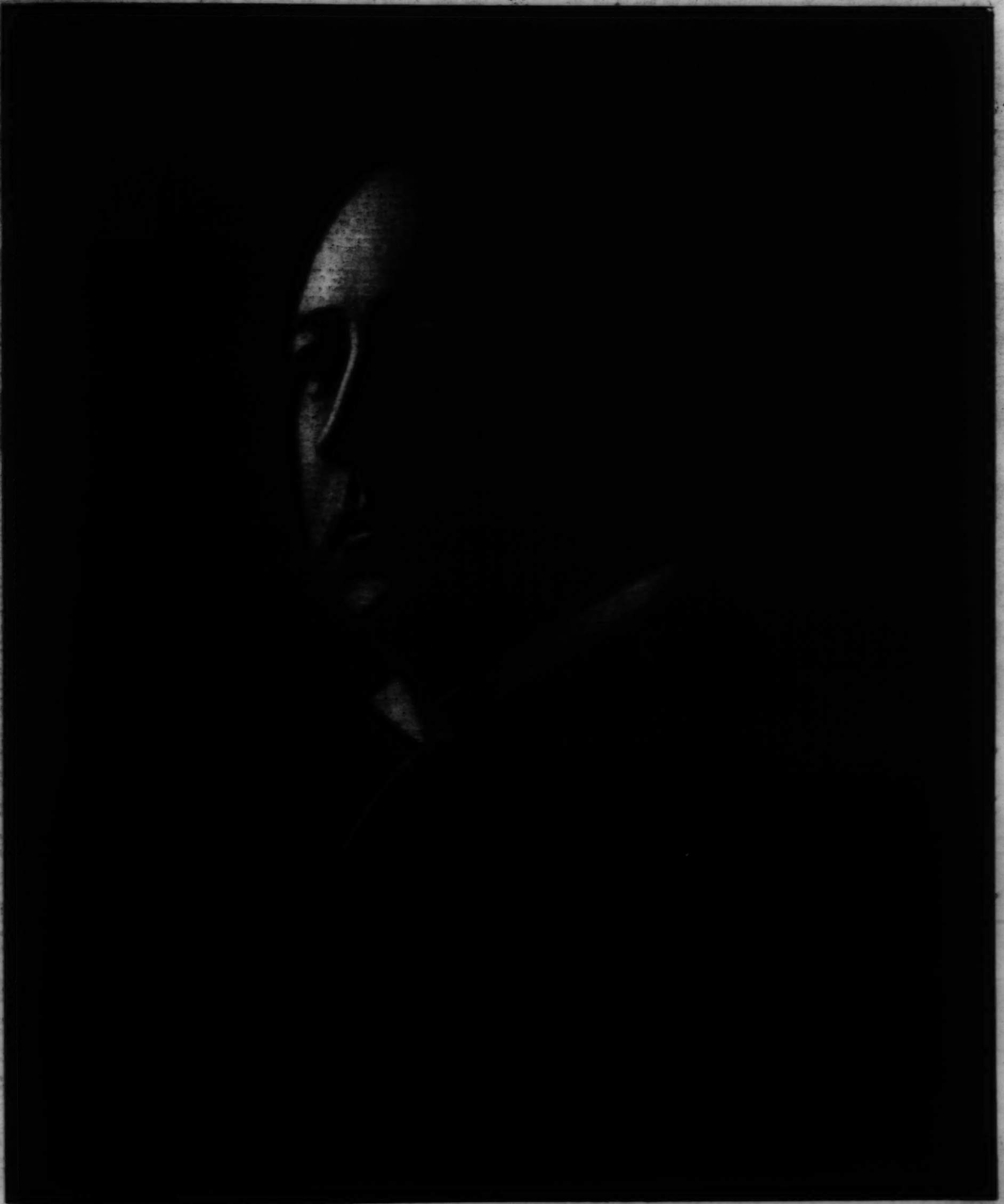


Photo by Brown, N. Y.

DANIEL SULLY.







# IN OTHER CITIES.

## SAN FRANCISCO.

The new *San Francisco*, on Fifth Street, near Market, has been opened by the San Francisco Dramatic Mirror. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate.

## NEW ORLEANS.

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## MILWAUKEE.

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In this, his latest effort, Mr. Platt has contributed to the stage a work of unusual merit and rare artistic value. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate.

A Royal Family is one of the most delightful comedies seen here in years, and Percy Hallowell scored a decided hit at the Davidson 21, when he commenced his first engagement in a fair house. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate.

## KANSAS CITY.

Thanksgiving week offered a trio of old-timers that was something. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate.

Way Down East held the stage at the Willis Wood 20-21, playing to fair audiences. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate.

The Man Who Dared, a romantic melodrama, had its first Kansas City presentation at the Gillies 19-20, playing to large audiences. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate.

Arthur Haddon, the popular pianist, gave a recital at the Academy of Music 14-15, that was attended by a large and enthusiastic audience. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate.

## SPRINGFIELD, MASS.

Good things continue to come to a stream, more or less continuous, at the Court Square. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate.

comedy than the story, that ought to be put out. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate.

The Grand Opera House suffered darkness 12, 13, owing to the failure of the New York headquarters to pay to town, have a few struggling representatives. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate.

There have been several melodramas here that were beyond reason, but beyond reason is not of them. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate.


## SEATTLE.

Ample proof that The Belle of New York was more than usually popular here appeared in the announcement Nov. 10-11, for the first time in the city. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate.

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The familiar and trusted *Milwaukee* is the offering of the *San Francisco* Dramatic Mirror. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate.



# Evans Ale

Don't try it if you don't want to form a good habit.

has and Elvira D'Arbiano alternated in the role of the beautiful girl. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate. The production is a masterpiece of scenic art, and the acting is of the highest quality. The story is a tale of love and adventure, set in the city of the Golden Gate.

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At Ford's theatre Captain Johns Nov. 21, 22, to false bravado. The play, however, proved rather a disappointment to the critics, as it was not up to the usual Ford Fifth standard. Elizabeth Kennedy, an Madam, was decidedly clever. This was her first appearance here as star, and she did make many admirers. Theodore Blackett, in the title role, was excellent, balance of the cast satisfactory. Henry W. Savage's King Duke co. played a return engagement last week of 22, that proved a brilliant success artistically and financially. Raymond Fitzhugh as the Duke, was very good, but it was difficult to imagine the comedy work as well done as by the other leading parts were well cast and the choreography, music and scenery. The receipts for the evening made better all weekly records. Prominent in the cast were the following: The charming actress, Virginia, and the excellent William, who played the King Duke co. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800,



















# THE FOREIGN STAGE

## LONDON.

Irving Acts by Royal Command—Lyric and Lancelot—Barrett's The Christian King.

(Special Correspondence of The Mirror.)

London, Nov. 15.

The tip-top theatrical season of the week has been the King's command to certain players to journey down to the royal residence at Sandringham in Norfolk in order to act on the stage before him and his Queen, and his children, the Kaiser, who has come over to spend a political and social week with him.

The players "commanded" included Sir Henry Irving, Miss Helen Weston (last by Forbes Robertson), Lionel Belmore and Mabel Hackney, who all appeared in Sir Conan Doyle's little drama, A Story of Waterloo, and Mr. and Mrs. Arthur Bourchier and H. B. Warner (son of Charles), who enacted Lee's famous little play, Dr. Johnson. These five players, the King's command, arrived last night, Irving traveling all the way from Belfast, by special boat and train. In his absence his son, Laurence, played Shylock to the Fortinbras of Helen Terry. The Bourchiers put on a performance in My Lady Virtue at the Garrick. On Thursday night the King provided a surprise for the Queen and Kaiser by suddenly putting on Albert Chevalier, who had been "commanded" from Whitefield, where, of course, his manager had to give the money back to those who had been "commanded." Chevalier's carols were heard in the Kaiser's presence, and the Kaiser showed himself quite an adept in following Albert's Cockney locutions. On Thursday, when the King and company will migrate to Windsor Castle, Mabel Hackney and her husband, Seymour Hicks, are to go down to play J. M. Barrie's sweet comedy, Quality Street, and the Vandervilles must there be closed for that evening.

There have been two new plays at the West End since I last wrote you. The first of these was Lyric and Lancelot, adapted by R. L. Amory from a French story, by the first named. The chief incidents in the play are concerned with the mistaking of a relic of a sporting veterinary surgeon for a pale young poet, and vice versa. Each of these personages suffers from the wholesale mix up, both socially and sweethearts—especially the poor poet, who is a kind of Fiedelmann. George Giddens, as the "poet," and Constance Stuart (otherwise Charles Edward Stuart), as the "poet's sweetheart," who is known to Mark Twain, as the poet, was very good in a totally contrasted fashion. There are several of speaking parts, but most of them have so little to speak that it seems a pity to bring them on. The best players were Ernest Lawford, Helen Ferrers (sister to Miss Fothergill), Stanley Morgan, Bramley Davenport, Annie Ross (daughter to Lady Dorothy Nevill, widow of the Earl of Oxford), Sophie Langwood, Dorothy Chaplin, and Mabel Beardsley, sister to the late artist of the same name. Lyric and Lancelot was produced by a not too clever little domestic drama, entitled The Workbox. In this the heroine is charmingly enacted by the aforesaid pretty Dorothy Chaplin.

The other West End novelty was an eighteenth century period comedy, written by Edward Poynter, a clever young actor, and Arthur Stuart. It is entitled The Vanity of Youth, and was played at the Wyndham Theatre, in the old of some church schools. In spite of the good cast, including Sydney Brangwyn, Acton Bond, Robert McKinnon, Jennie Bateman, and Thomas Kingston, the comedy did not cause even would-be enthusiastic friends in front to enthrone overmuch.

The Licensing Committee, which met last Monday to consider the applications for new licenses for theatres and variety halls on the South side of the Thames, behaved quite rationally as compared with the North group described by me last week. Every license was granted, though some little discussion took place, especially as to the cases of the drink part of the license. An application for a drink license for the Carlton Theatre, at Greenwich (hitherto known as the "Temperance Theatre"), was refused, and wisely, too, as I think, all things considered.

Forbes Robertson tells me that he will, after all, play Othello in London at the Lyric. His charming wife, Gertrude Elliott, will be the Desdemona, Lena Ashwell the Emilia, and your Robert Tabor the Iago; all wise selections, methinks.

Harrison and Maude inform me that they will produce Captain Marshall's new comedy, The Infamous, at the Haymarket on Dec. 1 or 2. As Winifred Emery will rest for some time, her place will be taken by Evelyn Millard.

K. R. J. will presently leave the cast of If I Were King for a while. Her place will be taken by Dorothea Baird, the original London Trilby, and the charming wife of my highly artistic young friend, H. B. Irving.

When Barrett's new play, The Christian King, with himself as Alfred the Great, will (I learn at the moment of mailing) in all probability, come to the Adelphi early in the new year. When I saw this play at Bristol, just before mailing you last week, I find that the busy Barrett had made several big cuts and sensible revisions. These have much strengthened a drama which was already very powerful. The character of the Great Alfred (the best king these hands ever had to rule them, and the founder of the British Navy) is splendidly drawn and strongly acted by Barrett. He shows the noble Alfred at first as an impulsive young prince, fighting to conquer all his wrong desires, then struggling against the libidinous temptations of a beautiful siren, who soon seeks to poison his wife; and anon coming forth as a great but merciful warrior and gentle but firm monarch. It is deeply interesting, as well as a finely mounted drama. Lillah McCarthy looks lovely and acts artistically as the aforesaid siren.

Nov. 22.

Although we have only had one new play this week we have not been utterly uneventful in a theatrical, musical and variety sense. For example, all the week there has been much clamor with all courts over the action brought by a Manchester theatrical manager against the town's Licensing Committee for having alleged that the said manager had run his theatre and his theatre bars improperly. He alleges corruption and embezzlement on the part of his accusers, both public and private, and much hard swearing has been put in on both sides up to late last night. When the case was again adjourned. Moreover, Manager Henderson, of the Grand Theatre, Fulham, went into the law courts to sue C. W. Somers, actor and touring manager, for alleged breach of contract in not coming himself to play what Burns calls "the pair and Delly" in his (Somers') Sorrows of Satan company. Henderson lost the day, but he does not mind much as it was for the most part a friendly test case as between resident manager and touring ditto. We have also had quite a lively debate concerning the modern British dramatist at the O. P. Club, the debate being started by Sidney Dark, the "Green-room Gossip" of the Daily Mail.

Liberalism and socialism for alleged slander have been started in Scotland against a certain London variety agent who is the husband of one of our very leading variety stars. In addition to all this, a big fire broke out yesterday morning at the premises of T. E. Ryan, one of our best scene-painters, and destroyed much valuable new scenery intended for the next new Alhambra ballet and the next Drury Lane pantomime; and, last night, Mabel Terry and her husband, Seymour Hicks, and the rest of Gath and Frohman's Vaudeville Theatre company, played J. M. Barrie's delightful old-draw-out comedy, Quality Street, before the King of England and the ditto of Portugal at Windsor's ancient castle, on the banks of the noble Thames.

For the rest of certain matters of the week I have to announce that Sir Henry Irving and company and Mr. and Mrs. Arthur Bourchier, after acting before the King and Kaiser, supped with them, Bourchier being bidden to sit down at the royal table in his palatial Dr. Johnson garb.

Also that Irving got safely across the choppy seas back to Belfast, making a record in theatrical travelling. I may here add that Bourchier's Tree will cross these stormy Irish seas after tonight's performance of The Emerald City at His Majesty's, in order to play in the same place on the touring company's first-night in Dublin. Tree originally intended, he told me, to play the Pope, in order to convince the local Roman Catholic players that there is no offense in Hall Caine's play. Tree now tells me, however, that he will play his present part, the bold but Bonelli, after all. I expect, though, that there will be trouble in Dublin on Monday. "How do you think they will receive me?" asked Tree of the Dublin manager, Fred Moullet. "Oh, don't you worry," said that showed Moullet's impression; "I shall have a net up in front of the stage!" which reply will convince you that Moullet is not utterly ignorant of the method more than once adopted in certain of your own American theatres.

I regret to have to announce that Mrs. Langtry's mother died in Jersey yesterday. The Jersey Lily is busily preparing some lovely costumes to bring to New York with J. Hartley Mansfield's new play, The Cross-Ways, in the new year. Mrs. Willoughby's kiss was withdrawn from the Avenue after a very short run in spite of the cleverness of the piece and the splendid cast, which included Annie Hughes, Ella Jefferys, and Florence St. John. During the sudden awful cold snap, which has arranged to open his gallery and pit at the Comedy when he is playing Monsieur Beaumarchais an hour earlier than the usual time, so that those present may be under shelter. Edward Terry sails for South Africa two days after Christmas. This will give him time to digest his plum pudding before embarking. J. Woolf, who runs the vast Yiddish variety and boxing hall called Wonderland, in Whitechapel, has acquired that enviable gold mine of an East End theatre, the Britannia, which was for more than fifty years run by the late Mrs. Sara Lane and latterly by her nephews, the Bruns and Crawford. Woolf starts his tenancy next Wednesday.

Allice Pierce, the clever young American all-round actress and mimic, has been scoring heavily on the variety stage in a powerful and most pathetic little tragedy entitled A Daughter of Sorrow. Olga Netherole, who has been orating on the road as to the need for the elevation of the drama, will return to the London and suburban theatres on Monday, and will again present that highly elevating play, Sappho.

And now for The Girl from Kay's, which is the one new play of the week as aforesaid. Well, to be strictly candid with you, this new work of Owen Hall, seven lyrics and ten composers was found on the first night to need much alteration. Of course, thanks to the native wit of Owen Hall (or Jimmy Davis) and thanks to the efforts of a batch of the best comedians and comediennees that even George Wallace can count dead, The Girl from Kay's came well through its first night, and deal at the Apollo, and I feel sure that when even more alterations are made than have been made during the last few days, it will achieve a tremendous run, if only for its inherent goodness. The alterations still necessary include the removal of a group of Salvation Army lasses, the introduction of whom, besides showing bad taste, is too reminiscent of The Belle of New York. Next week I will explain all the fresh cuts and revisions, and when the piece will be more ready for detailed criticism.

The aforesaid Bourchier Tree has just secured your Michael Morton's adaptation of good old Tolstoy's great but grim story, "Resurrection." Another German play season starts at Fenley's Theatre to-night with Alt Heidelberg, which has been played in your city.

Next week's productions will include three new melodramas—The Man She Loves, by G. B. Nichols and H. B. Warner, at the Surrey; Little Jim, by Arthur Shirley and Ben J. Lancelotti at the Pavilion, and A Married Woman, by Frederick Penn, at the Metropolitan. On Monday we are to see an adaptation of Sir Walter Scott's widely-read story, "All Sorts and Conditions of Men" in the last named house, and Richard Ganthony's new play, The Prophecy at the Grand, Fulham. Ganthony (who now calls himself "Dick" to distinguish himself from his brother Robert, the musical entertainer) will not treat Mrs. this time, but will deal with the subject of the sun, forsooth. The Mosaic, a play adapted by J. T. Grein and Henry Hooton from Palliser's La Souris, is to be tried at a Comedy Theatre matinee on the 11th prox. On the 15th prox. we are to see at the Brixton Theatre a play entitled The Soua Gili.

The long closed Criterion will reopen in a reconstructed and improved form (and not before it needed it) on or about New Year's Day. It will be under the management of Charles Frohman and Arthur Chudleigh, who so long ran the now closed Court Theatre with Mrs. John Wood. The C's opening play will be from the pen of Richard Claude Carlton, husband of Miss Compton and brother to the eminent theatrical oculist, Sir George Anderson Critchett. The Savoy Opera company return to London on Monday and will revive Merrie England pending the production early in the new year of Captain Basil Hood and Edward German's new comic opera, which is at present entitled A Princess of Kensington.

GAWAII.

## ROME.

Globe's Mefistofele—A New Composer—Duse's Cousin Triumphs.

(Special Correspondence of The Mirror.)

Rome, Nov. 10.

Globe's Mefistofele has proved a disappointment. We expected more from the clever translator of the German version, and from the new composer, Giuseppe Verdi, who, as a harmonious as Rossini's own verse, it not more so. Nevertheless the tragedy was applauded, at times enthusiastically, and the author was called before the curtain many times with the actors and actresses who spoke his lines. Still it was not a success. And why not? Why were there murmurs precisely at the parts which the most faithfully mirrored the great original which inspired the play? The truth is the play was scarcely understood without its accompanying music. I remember a similar case when I once saw a dramatization of Norma. Risi was Norma, but not even she could prevent the public occasionally humming matches of Bellini's music in certain parts. The remembrance of the opera spoiled the play, and the same has occurred here with Globe's Mefistofele. Our good Romans could not understand a Mefistofele without Bolto or Gounod's music.

The only part which had a real success was the celebrated love scene. That always appeals to Italians, and it was justly applauded from the first word to the last. That Globe's author, is still a very young man, and poetry is as easy for him to write as prose. Curiously enough, knowing this facility, Italians expected Globe to write a new Faust of his own, instead of copying Goethe. Thus disappointment was great when it was discovered that the new play was only Goethe over again! Only!

There is, however, one original idea which is put in Mefistofele's mouth. He urges men to make their way in life and dominate it. Unfortunately, this idea is only spoken. It is not carried out in action, and the theatre calls for action more than for words.

Goethe, it is said, took his Mefistofele from real life, and also his Faust. Merck, a good sort of fellow by nature but who was carried away by his humorous tendencies and played practical jokes on his friends, was the original model for Mefistofele. To Merck Goethe joined the great philosopher Herder, the profound critic. In turns the companion, master and servant of Dr. Faust. From this double study sprang the diabolic Colossus, Mefistofele.

"How willingly would I give myself to the devil, if I were not the devil!" says Goethe's Mefistofele, and here we see the infernal spirit of man—man with the gift of humor, too, who makes us love him in spite of his devilry.

Globe's Mefistofele has none of this. He is irritatingly monstrous, nothing more. I repeat, this new Mefistofele is but a series of scenes depicting the various stages of Margaret's love. Globe is as faithful to Goethe's verse as a trans-

lation of Goethe can be; but to translate Goethe, and to try and translate him for the stage, was a mistake, as it was also a mistake to make the tragedy end with Margaret's vision—which is a perfect contradiction of Goethe's immortal poem.

The scenery and dresses are particularly good and correct, and the actors equally so. Maggi makes a picturesque Mefistofele and Bertl a most impressive Faust. Bertl's is an ideal Margaret—another part which Goethe took from real life: Frederica Brion, the daughter of the Sassenheim pastor, whom Goethe thus recommended for his abandonment of her by transforming her into one of the most celebrated heroines in the world's poetry, although I must confess that I never could understand the hold that Gretchen has on the public—a girl who, to meet her lover by night, causes her mother's death by a narcotic which she gives her to send her to sleep. She is also the cause of her brother's death, and finally she kills her own child!

Written in less beautiful verse, Gretchen could not have found favor, either on or off the stage. Goethe's pen idealized her and transforms the sinning woman into an angel and martyr. Such is the power of genius. "It does what it must!" as Meredith says somewhere.

We have had two great successes at the Costanzi Theatre, and they have brought an almost unknown author to the fore—A. Testoni. Every comedy which he has lately produced is a success greater than the previous ones. His last one, Between Two Cushions, is the greatest success of all. It is a satirical comedy and taken from real life in Roman society. The plot and language are as bright and witty as in any French farce but are never coarse or vulgar.

The action of the play takes place in Rome, and the chief characters represent well-known persons in our Roman aristocracy. The very scenes are taken from real life, but without offense to any one.

We see, for instance, a certain Count San Pollicarpo, who though he has a Cardinal in his family is so poor that he is obliged to rent his apartment in the Via Nazionale, and it is in this apartment that the comedy transpires. It is taken by a certain Corigliani, and he uses it as a rendezvous with a young widow, the Countess Clotilde Florenti, a niece of his mother-in-law, the Baroness Brion. Clotilde is a bonum friend of Julia Corigliani's wife, who thinks that her husband is constantly lying to her, and would not cause her sorrow for anything in the world, and if he had to choose between his wife and the widow he would still and always choose his wife. One day, however, he is seen going out of the house in the Via Nazionale by his wife and mother-in-law. He says that his friend Selvestri lives there, and thereupon the two ladies ask to go there with some friends to see the arrival of the Duke of Persia. Friend Selvestri, therefore, has to make a last-minute effort to get out of his not-distant house. This provides a series of comic incidents, and all goes well until the Baroness Brion discovers a portrait of Clotilde. The Baroness is furious, and commands Selvestri to repair the honor of her niece by marrying her.

Selvestri gets out of the scrape by saying that he is already married, but is separated from his wife, and that the widow visited him only as a friend to console him!

Corigliani finishes by giving up the apartment in the Via Nazionale, and contents himself with one cushion instead of two.

Theresa Franchini, who made such a promising debut a few years ago, is the leading actress and plays Julia delightfully.

For Her, by Bechi, is a new play in three acts. The plot is very simple. A young officer is accused of cheating at cards. The real culprit is the father of the girl he is engaged to. He is degraded and shunned by all, even by the girl for whom he has sacrificed himself. He has an interview with her and convinces her of his innocence. The girl promises to let her father but stays with him until, learning his falsehood, she leaves him to fulfill her promise to the young officer.

Tina Di Lorena plays the girl's part, and Audi the young officer.

A drama on Saint Augustine's life before he became a monk has been given in Milan, but it was not successful, though there are some good scenes in it, it is said.

Italia Vivente, Duse's cousin, has been making a fortune in Spain. The Duke of Abruzzi was present at one of her performances and went behind the scenes to compliment her at the end. Vitaliani is very like Duse, but younger and prettier. She is like her in character also, and dislikes publicity of any kind. She lives for her art and her art alone.

There has been a meeting lately between D'Annunzio and the poet Carducci. Both men praised each other's works and spoke of new works which each had recently written and which would be shortly published. They each wished each other success on parting.

As I was the first to introduce Mascagni to you, so I think I am the first to introduce another young and hitherto almost unknown composer, Signor Francesco Cilea, a Calabrian by birth and a professor of the Florence Conservatory. His history has nothing fantastic about it. His works, so far, had not aroused the hatred, malice and envy which are among the perquisites of fame. His first two operas, to be sure, gave much promise, but were weighed down by very poor librettos, which were not worthy of his fresh and rich melodies. This time, however, he has found a librettist and a subject which would give him a chance to shine. Adriana Lacouvier is the subject, and Arthur Colantini is the poet librettist. Colantini, although otherwise faithful to the celebrated drama, has reduced the opera into four acts, instead of five, by entirely abolishing the first act, thus beginning with the foyer scene. The second act is in Prince Bouillon's villa, and here there is a remarkable duet, sung by the two women, in the dark, they may know each other. In the third act Colantini introduces a ballet, such as the aristocracy of the period used to have in their entertainments, both in France and Italy, and this is a delight to Italians, who are accustomed to see dancing in opera. The fourth act is Adriana's death scene, which is equal to Verdi's last act of La Traviata, as I think you will say when you hear the opera, which you soon will, no doubt.

A word now on the music, which may be called descriptive as it expresses the character and feelings of each personage as if they spoke. Thus the first act begins with a sparkling melody which continues until Michonnet enters, when it becomes soft and melancholy, as if to express the old manager's hopeless love for Adriana. Indeed, the entrance of every character is marked by themes, expressive of individuality. The orchestral part in this act ends with a series of trills, descriptive of the delight of the artists at being invited to Prince Bouillon's and the end of these trills is marvelous. In the second act the Princess Bouillon has an aria in which the tortures of her jealousy and love are beautifully expressed. Very effective, also, is Adriana's entrance, announced by a single violin. But the gem of this act is the two women's duet in the dark. The Princess and Adriana's love are expressed in different motives, according to the character of each woman's love. At last a burst of violin tells of the Princess' project of vengeance, and the violins continue their frantic chords till the Prince arrives and the Princess flies.

In the third act we have Adriana's celebrated recitation, which she sings in broken phrases, as if her voice were choked with passion, and then she hurls her accusations at the Princess, with a burst of passion which arouses the whole house. In this act also we have the ballet. In the last act is the death scene, with a love duet between Adriana and Maurice. This act, from beginning to end, is large, solemn and passionate, finishing with Adriana's dying words to a dreamy melody, which the orchestra repeats pianissimo at the end of the opera.

Landolfini was a splendid Adriana, and was well seconded by Caruso (Maurice) and De Luca (Michonnet). Nearly every one of their pieces was applauded, but the encore was not always taken. The public, however, roared until De Luca repeated his aria, which he sang in a stupendous manner. Adriana and Maurice's last

duet had also to be repeated. Landolfini is not only one of the best prima donnas we have in Italy, but she is also a grand actress. Her trilled force and, when the curtain fell the audience rose and frantically cheered singers and orchestra. There were twenty calls at the end of the opera besides those at the end of each act. Campanini directed the orchestra. Among the celebrities present were Berto, Verga, Nicchetti, Franchetti, Leoncavallo, Giordano, and Traversi. Colantini was called for, but did not appear, though he was in the theatre. Francesco Cilea's name may now be enrolled by the side of Mascagni, Puccini, and Leoncavallo. Italy has another operatic composer of whom to be proud, and I am happy to have had the pleasure of introducing him to you.

A sacred opera has been given in the Vittorio Emanuele Theatre in Turin, The Temptations of Christ, by Carlo Cordara, words by Arthur Graf. It was a great success, and an original and beautiful "Peter" was secured. The composer had an infinite number of calls. Sacred operas and plays seem to be taking on. Some years ago even a Maria Magdala was given here at the Costanza Theatre—and with the Vatican's approval! The Magdalen was a superb creature, who might have been Correggio's model. She died young, and no one now dares try the part since her time.

When the Emperor of Germany next comes to Rome for the laying of the foundation of Goethe's Monument (his gift to Rome) there will be a curious gala performance at the Argentina Theatre. An act of Mascagni, Puccini, Leoncavallo and Franchetti's operas will be given, and each composer will conduct the orchestra for his act.

Evidently, Solomon was right. There is nothing new under the sun. All the world is talking, wondering about the Queen of England dining between acts at a theatrical performance. Now, this was quite a customary thing in Italy in the eighteenth century, and the custom was introduced from England by the Pretender James Charles Stuart in 1728, when in Bologna, where he soon became well known for his adventures at theatre, balls, card-rooms, etc. He was a favorite with the ladies of Bologna, and taught them several English dances of the period. He taught them also how to sup between acts at the theatre. This custom he introduced into Florence, and also in Rome, where he died. His tomb is in St. Peter's Church. Even the Cardinals took kindly to this custom, and sometimes offered refreshments to the ladies in the boxes, and also to the artists on the stage. After a while the people in the pit and gallery took to the idea and brought their supper with them to the theatre. What they could not eat they threw did not please them on the stage, whenever the piece

We are having The Belle of New York here. But it is enough for Italians to think that it is an English opera for the press to condemn it. It is "Britannically rigid and monstrous," says one critic. "It is never gay, playful and comic, like French and German operettas," continues this wise critic. "Its humor is never elegant," says this same critic further on. "The artists said they could give brio to the piece, but could not succeed. It is a curiosity, nothing more." Mr. Karker will feel flattered when he reads this.

Gustavo Salvini, son of the great Salvini, has been giving Othello at our Costanzi Theatre. Taking his father as a model, he is plastic in his poses, and has superb bursts of passion with a voice which he can modulate at will, whether in anger or love. He has also made a long and patient study of the part, and gives therefore perhaps even a more thoughtful performance than his father's. In the third act, indeed, when Iago insinuates suspicion of Desdemona's faithfulness into Othello's ears, Gustavo Salvini is really great. He also renders the last tragic scene with fine effect, without exaggeration. Altogether his Othello is a genuine success. Novelli is also here in his own theatre, the House of Goldoni. In Lent he is going to Paris, Turkey, Greece, Roumania, Bulgaria, Austria, Russia and Switzerland. When in Paris he will play in a new piece, written expressly for him by Donny Mazzarini and he will play in French. Mazzarini, as we know, was Italian, and to the last he spoke French with an Italian accent. Novelli, therefore, being Italian, may well play the Italian Mazzarini in French, with Mazzarini's natural accent. This idea might be copied in a few other historic cases, as in the case of Marlborough for instance, whose French was admirable, notwithstanding which he always managed to have his own way, wherever and whenever he spoke.

When is Novelli going to America? say, echo, say: S. P. Q. R.

## HAVANA.

Dramatic Events in the Cuban Metropolis—Amateur Events.

(Special Correspondence of The Mirror.)

Havana, Nov. 15.

It is an old custom in Spain and all Spanish countries to give performances of Don Juan Tenorio, the fantastic-religious play of the musical Spanish poet, José Zorrilla, at all the theatres on All Soul's Night, and often the day before and the day after. Such has been the case in Havana this year. On Saturday and Sunday nights the ghostly play was produced at our four large theatres—the Nacional, Alhambra, Payret and Marti. At the Nacional, Pablo Pildain, the Cuban actor, and his company were seen to advantage, and gave the most enjoyable performance. Señor Pildain made an good a Don Juan as we have seen for some time, while Señora Lucia Castillo was equally as entertaining in the role of Ines de Ulloa. Señora Virginia de Pildain as Brigidita was seen to advantage. Don Juan as interpreted by José Boto, and Ines as portrayed by Señora Consuelo Boto at the Marti were favorably received. At the Alhambra many were turned away. The Alhambra is drawing large houses nightly. Lola Lopez and Esperanza Pastor are still out of the cast, but Manager Ascue, with his usual progressiveness, has ably augmented the stock, and now there are three new faces, with another to make her debut next week. Soledad Alvarez was first seen in El Chico de la Fortera, and El Angel Caldo was well received. She is a graceful little woman and already a favorite. Maria Luisa Labal, a South American prima donna, made her debut last Tuesday and scored. The plays selected for her first night were Chateau Margaux and the Japanese musical farce, Ki-Ki-Ki. La Labal is a very pretty woman and, while her voice could be better, is satisfactory. Maria Alonso is the latest artist engaged and will be heard next Tuesday in La Mascota. Roncoroni has completed his engagement at the Payret, and the Luisa Martinez Canada company will begin a run there to-night, using as their opening bill Sardou's Divorcement.

The Nacional is still dark, but will reopen on Nov. 21 with Publione's Circus for fifteen nights, prior to the beginning of the "temperada" of the Sien-Lambardi Italian Opera company, Dec. 6.

The Marti is being occupied at intervals by José Boto and his company, with fairly good results.

The latest success at the Alhambra is the musical farce, La Guaracha.

A very successful entertainment was given in the pretty theatre of the Vedado Club on Oct. 23, which was largely attended. The proceeds from the affair were given to the orphan asylum of the city. The programme began with the presentation of the one-act comedy, Champagne Frappé. Pablo Pildain as Pepe, Señora Lucia de Castillo as Elvira, and Señora Virginia de Pildain as Juliana, the three characters, were much enjoyed. H. de Blanck, the director of the Havana Conservatory of Music, rendered two original compositions on the piano, which were heartily appreciated, after which Señora Blanche Z. de Baralt sang with good effect the jewel song from Faust. Señora Realto, Vieta, and Martin Soler were heard in solo.

A large and extremely fashionable audience filled the Nacional last Tuesday, the occasion being the inaugural festival of the Havana



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Athenaeum. The musical programme was furnished by the orchestra of the Sociedad de Conciertos. Clemencia Gonzalez More sang in charming manner the waltz song from Bohème and the grand aria from Aida. Señor Juan Turculla was heard to good advantage in two violin solos. Those taking part in the literary efforts were Señores Antonio Gonzalez Llanusa, M. R. Pichardo, Aniceto Valdivia, and Señor Carbonell. Lincoln de Jazay, well known in New York, is president of the association, and under his guidance much is anticipated.

The Luisa Martinez Casado Dramatic company, to begin an engagement at the Fayet this evening, a few days since arrived from Porto Rico.

There is a movement here to bring Eleonora Duse to Havana for a series of five performances. She has been cabled to state her price, but as yet no reply has been received. Federewski is also being spoken of.

J. ELLIS NORTON.

## HAWAII.

General Bullness—Frawley Company Plays One Night—Poor Vaudeville.

(Special Correspondence of The Mirror.)

HONOLULU, Sept. 28.

After a long dearth of things theatrical the Frawley company passed through here on its Oriental tour and played one night: the manager being held over to suit the company's convenience. The play given was Secret Service, with Daniel Frawley as Captain Thorne. The receipts were \$1,100, the largest to which Mr. Frawley ever played in Honolulu. The audience seemed to like the performance, that was fairly good and was presented with special scenery. Mary Van Buren made an excellent impression. The company throughout is evenly balanced, the only weak thing in the performance being their Southern accents, that were "mazy and various."

Mr. Frawley is looking forward to a successful season in the Orient, particularly in India. He will open everywhere with Secret Service, following with The Christian, Lord and Lady Algy, and The Gay Lord Quex. The consensus of opinion locally seems to be that Mr. Frawley has much improved as an actor. He will play a return season here of three weeks to close his tour, if all goes well.

There is nothing now in view on the theatrical horizon. There have been a few indifferent vaudeville bills of the Orpheum, but there is no prospect at present of anything from the outside world. The Frawley company passed through here on Sept. 28, but did not play. The next company to arrive promising anything resembling talent will pick up more stray dollars than a street seller in the wilderness. The people are thrifty and fastidious for something to look at, laugh at or cry over—they don't much care which.

ALLAN DUNE.

## CUES.

Flora Arsell testified last week in Brooklyn in the suit brought by her mother to get a share in her grandmother's estate. Miss Arsell's grandfather, it appeared, had been deeply shocked upon seeing a picture of her in stage costume.

Bachman will begin this week for Clyde Fitch's new play, The Girl with the Green Eyes, in which Clara Bow and John W. Albaugh, Jr., will have prominent roles.

John F. Byrne, of the Brothers Byrne, while gunning near Norwich, Conn. last Friday accidentally shot himself in the left foot, and it is feared that amputation may be necessary.

C. Eddie Morton has formed a partnership with Ed L. Groves, and they are making arrangements for a twenty-five-people comic opera company, the Groves-Morton Comic Opera company, and will tour South and East.

Fannie G. Bernard, wife of Harry Leighton, is devoting her temporary retirement from the stage to drawing-room entertainments. She read at the Waldorf last week for the benefit of the Free School for Crippled Children.

Charles Henry Meltzer has arranged to make a tour of several of the large cities this winter to give readings from and talks upon the dramatic works of Shakespeare, Schumann, and Ibsen.

General Lew Wallace, the author, is seriously ill at his home at Crawfordsville, Ind.

John J. Rafael, the baritone, suffered a considerable loss at 219-221 West Forty-third Street, and is negotiating for the adjoining property with a view to building a new theatre. There will soon be more theatres in the immediate vicinity of Longacre Square than are to be found, probably, in any tract of like size in the world.

Edwin Stevens will replace Oscar Asche with Virginia Harned in Iris when the play leaves the Criterion on Saturday. Mr. Asche returning to England to rejoin H. Beerholm Tree.

Evelyn Selbie (Mrs. W. L. Grove) has been engaged to play Jeanette in the Eastern Human Hearts company.

Glen Echo Early is said to be the youngest actress on the stage to-day. She is a member of the Lost, Strayed or Stolen company, now touring the South. Miss Early celebrated her first birthday some three weeks ago.

Arthur William Row, last season leading juvenile with Frank Keenan in Hon. John Griggs, has been engaged for the What Happened to Jones Southern company.

H. A. Hardy, J. A. Dobson, and Dore Davidson are writing a melodrama based upon the important incidents in the Roland R. Mollieux trial, to be entitled The Great Club House Tragedy.

The Firemen's Pension Fund Association of Philadelphia has brought suit, it is said, against Nixon and Zimmerman for a certain proportion of the net receipts of the Chestnut Street Theatre, Chestnut Street Opera House, Broad Street Theatre, Park Theatre, and the People's Theatre between Oct. 4 and Nov. 22. By a mutual agreement the association claims that Nixon and Zimmerman agreed to give the association a percent-

age on the money received for all tickets sold by the firemen or their friends between the dates named. Accordingly a number of special tickets were printed that were exchangeable at the box offices of the theatres named for reserved seats. No trouble occurred until last week, when the managers of the Four Cohens refused to honor these tickets at the Park Theatre. The association at once proceeded against Nixon and Zimmerman, who they claim are responsible.

Edna Clayton, the Lady Garnett of The Great Ruby company, has resigned from that organization and returned to New York.

Horace Vinton retired from the Great Ruby company on Saturday at Cincinnati.

A son was born to Mr. and Mrs. Charles Kenna, in San Francisco, on Nov. 18.

Harry Laurence, for five seasons principal comedian with Elmer A. Vance's attractions, has arranged for a summer starring tour. He will carry a strong company, including clever specialty artists, and will present a repertoire of burlesques, playing the principal summer resorts. The tour and company will be under direction of Harry Markham.

Edna Ewen has been secured by Howard Kyle to support him in conjunction with Miss Smyth in his new production, Sweethearts and Lies, that opened in Atlanta, Ga., yesterday.

George Sharkey is playing the lead, Bob Sherwood, in The Queen of the Highway.

Florence Weston, who is playing the lead in Not Guilty, had a valuable watch stolen from her dressing-room when the company played at Norfolk, Va. Thus far she has not recovered it.

A revival of T. W. Robertson's comedy, Caste, will soon be made by George H. Brennan. Mary Scott has been engaged for the role of Esther and Robert V. Ferguson will be seen as Enoch. The tour will commence in Canada and will extend West as far as San Francisco.

Lillian De Wolfe Doud has left the Sinclair Stock company and returned to New York, and is rehearsing, having accepted another engagement.

The musical farce-comedy, Simon Simple, by Donald McFarland, will soon be put on the road, touring Iowa, Illinois and Indiana. Mr. McFarland will direct the tour and is making arrangements to put out two companies.

Tim Murphy began his present season with a trip through the South, playing only the largest cities. His business eclipsed any that he had previously enjoyed anywhere. Mr. Murphy is booked for the Century Theatre, St. Louis, Christmas week, but has ordered his tour after that week to be rearranged to play return engagements in Southern cities. At present he is appearing as Jason Green in Old Innocence. Dorothy Sherrod is appearing with Mr. Murphy again this season.

T. J. Farron, Jr., is in his fourteenth week with Pete Baker in Chris and Lena, and has been successful in the South and West.

Gonzvieve Whitlock, Adèle Ritchie's understudy in A Chinese Honeymoon at the Casino, was suddenly called upon to sing the leading role last Wednesday and made a distinct success after only one rehearsal.

Denna Gibson and Edith Whitney sailed for Europe last Wednesday.

Souza and his band gave a concert Sunday afternoon at the new West End Theatre and a Sunday evening concert at the Herald Square Theatre. Estelle Liebling, Grace Jenkins, and Arthur Pryor were the soloists.

The first concert by the operatic forces was given at the Metropolitan Opera House Sunday evening, with the new German conductor, Herr Hert, wielding the baton.

Herbert Sleath and Maud Hobson, of Weedon Grosmith's company, and Al. Canby will sail for London on the Tonic on Dec. 10.

The United Choral Society of Scranton, Pa., carried off the \$1,000 prize at the Arion Festival just closed in Brooklyn.

A year ago on Thanksgiving Anna Held broke all records at the Casino. This year she broke all records at the Grand Opera House, playing the largest matinee and night ever in the house, over \$2,000 on two performances. Martha Morton has nearly completed for Edna Aug a new piece in which F. Ziegfeld, Jr., will star her.

Lorraine Hollis, who opened her stellar season at Frankfort, Pa., on Nov. 27, met with unequalled success, it is said. The play, which was also new and from the pen of Miss Hollis, entitled A Heart of Stone, was also well received, it is reported.

Artemisia Bowen will give a recital at Delmonico's on Friday to endow a free bed in a sanitarium for self-supporting Southern girls.

Leo Dittichstein's new comedy, Caught with the Goods, has been secured by Rich and Harris for John C. Fice and Thomas A. Wise, now so successful in Are You a Mason.

## DOWN IN MUSIC ROW.

Reports from Chicago state that the D'Arville Sisters are scoring with Cole and Johnson Brothers' "Nobody's Looking but the Owl and the Moon."

Roger and Sadie Leonard are singing "Dat's de Way to Spell 'Chicken'."

Marguerite M. Carson, the leading singer with the Jolly Entertainers, is meeting with success with "Ring Down the Curtain, I Can't Sing Tonight."

That sweet singer, Camille Le Roy Stafford, of the Bennett-Moulton Opera company, is making a big success singing "Good-night, Beloved, Good-night" and "Starlight Sue."

Nellie Beaumont and Grace Belmont are meeting with more than ordinary success with their new comedy act. They are singing "Soldiers," "I'd Like to Have a Photograph of You," and "Ma Starlight Sue."

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## OBITUARY.

Daniel McFall, who was said to be the oldest stage carpenter in New York, died suddenly of apoplexy on Sunday night in a box at the Murray Hill Theatre. The curtain was about to rise for the evening of the regular Sunday night concert when Mr. McFall suffered the stroke, and died almost instantly. Mr. McFall was seventy-one years old, and was first employed as stage carpenter at Burman's Museum. During his career he was employed at many of the important theatres in the city. For years he had been a member of the Actors' Fund.

Frank B. Martin, a member of the People's Theatre Stock company, in Chicago, died at the Chicago Polyclinic Hospital, on Nov. 16, after an illness of nine days with malignant carbuncle. He had been with the company in Chicago since it opened in September, 1901, and was very highly esteemed by his associates. The remains were taken to the home of Mr. Martin's mother, in Milwaukee, and the funeral services were held there on Nov. 23. The interment was made in the Forest Home Cemetery, Milwaukee.

Paula Bonaville, who translated a number of French and German plays for the late Augusta Daly, died at her home in this city on Nov. 11 of pneumonia.

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aged sixty-one years. Mr. Bonnevill was by profession a lawyer. For a time he was private secretary to Mayor Havens and he was a member of the Board of Education from 1888 to 1890. Among the more important plays that he translated were Lash, the Forsaken, and Taming a Butterfly.

Henry Wannenmacher, leader of the orchestra at the Chestnut Street Theatre, in Philadelphia, died at his home in that city on Nov. 28. Mr. Wannenmacher was born in New York in 1840 and began his musical career as first violin in Colonel Mapleson's orchestra. Twenty years ago he went to Philadelphia and was prominent in the musical life of that city up to the time of his death.

James W. Whitehouse, father of Frances Whitehouse, leading woman with Morrison's Funct, died suddenly at Omaha, Neb., on Nov. 25. Miss Whitehouse, who was playing at Terra Haute, Ind., received a telegram containing the sad tidings just before going upon the stage for a performance. She promptly went through with the entire play and retired after the final curtain.

Young Tobe Hoxie, strong and natural. \*



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First one this season.

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Week of Jan. 26 for Good  
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**MATTHEWSON OPERA HOUSE, Boonville, Ind.**  
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**XMAS OPEN**  
At CAIRO OPERA HOUSE, Cairo, Illinois.  
Also some good open time in week Dec. 22nd and later.  
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**THREE TOWNS THEATRE, Brownsville, Pa.**  
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In Shakespeare's Immortal Tragedy  
**JULIUS CAESAR**

Owing to Mr. Mansfield's Boston engagement, his  
New York season is limited to seven weeks and will  
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**MURRAY HILL THEATRE, 4th Ave. and 42d St.**  
Evenings, 8:15. Matinees, 2.  
One block East of Grand Central Depot.

5th Year.  
Henry V.  
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The Charming Irish Drama,

**KATHLEEN MAYOORNEEN or ST. PATRICK'S EVE**  
RALPH STUART as TERENCE O'MORE.  
Week of Dec. 8.—MR. CHESTON CLARKE in HAMLET.

**Manhattan Theatre** 84th and 5th St., New York.  
Evgs at 8. Mat. Saturday.  
**MRS. FISKE**  
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**MARY OF MAGDALA.**  
Extra Matinees Xmas and New Year's.

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Week, 8:15. Mat. Saturday.  
Won a great success.—Times.  
**JAMES H. HACKETT**  
Produces Winston Churchill's Play,  
**THE CRISIS.**

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Under the sole management of DAVID BELASCO.  
Evenings at 8 sharp. Only Matinees Saturdays.  
DAVID BELASCO presents In a 4-act drama of Japan,  
**BLANCHE BATES** THE DARLING OF THE GODS.

**PASTOR'S** Confession Performance.  
14th Street, between 3d and 4th Aves.  
Seats 20 and 10 cents.  
Geo. Abbott Davidson and Ines Menniker, Post and  
Clinton. Mr. and Mrs. Browning, Fiske and McDon-  
ough, The Swickards, Armstrong and Wright, Geo. E.  
Austin, Cousters and DeVoe, Gorman and Proctor, Se-  
bine and Mulhany, Ryan and Douglas.

**THIRD AVENUE.** Family Theatre.  
MARTIN J. DIXON, Lessee and Manager  
Week commencing Monday, Dec. 1.  
**The Searchlights of a Great City.**

**THE DEWEY** E. 14th Street.  
Matinee To-Day.  
**BOSTON BURLESQUERS.**  
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Victorian Bardou's Great Napoleonic Drama,  
**MADAME SANS GENE.**  
Dec. 8.—THE STILL ALARM.  
Seats reserved by mail, wire or telephone: 303 NATH.

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**Saturday, Dec. 20.**  
**ALLENTOWN**  
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Week Dec. 8th, New York.

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As SOLOMON EISENBERG, the JEW, in SEARCHLIGHTS OF A GREAT CITY.  
This week—Third Avenue Theatre, New York.

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# DATES AHEAD

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## DRAMATIC COMPANIES.

A BREEZY TIME (Eastern): Merle H. Norton, propr.; N. E. Tucker, mgr.; Warner Bros. Pa. Dec. 2. Washington 3, New Kensington & Evans City 5, Vandergrift 6, New Bethlehem 8.

A BREEZY TIME (Western): Merle H. Norton, propr.; Grant North, mgr.; Madison, Mo., Dec. 2. Blackwell 3, Guthrie 4, Hennessey 5, El Reno & Oklahoma City 7, Stillwater 8.

A BROKEN HEART (J. E. Caven, mgr.): Cincinnati, O., Dec. 14.

A BUNCH OF KEYS (Gus Rothner, mgr.): Charleston, Ia., Dec. 2. Albion 3, Kirksville, Mo., & Macon 5, Moberly 6, Springfield, Ill., 7, Jacksonville 8, Nashville 9, Canton 10.

A CHICAGO TRAMP: Memphis, Tenn., Dec. 9.

A DESPERATE CHANCE: Chicago, Ill., Nov. 30-Dec. 6.

A FIGHT FOR MILLIONS (Malcolm Douglas, mgr.): Boston, Mass., Dec. 14.

A FOX FOR KIDNAP: In. Dec. 2, Des Moines 3, Shenandoah 5, Melvern 6.

A GAMBLER'S DAUGHTER (Eastern): J. M. Ward and R. L. Cressy, mgrs.; Cleveland, O., Dec. 1-4.

A GAMBLER'S DAUGHTER (Western): J. M. Ward and R. L. Cressy, mgrs.; Grafton, N. D., Dec. 2. Crookston 3, Fargo 4, Valley City 5, Bismarck 6, Dickinson 7, Jamestown 8, Grand Forks 9, Minn. 10.

A HIDDEN HUNTER (Gordon Stoddard, mgr.): Titusville, Pa., Dec. 2. Oil City 4, Franklin 5, Sharon 6, Yungtown, O., & Ashabula 9, Conneaut 10, Erie, Pa., 11, Bradford 12, Olean, N. Y., 13, Rochester 14, Syracuse 15.

A HIDDEN HEART (Floyd and Williams, mgrs.): Wellsville, O., Dec. 2. Cadiz 3, Alliance 4, Beaver Falls, Pa., 6.

A HOODIED DAISY (Rusio Chitt, mgr.): Des Moines, Ia., Dec. 2. Jefferson 3, Carroll 4, Marshalltown 5, Iowa Falls 6, Manchester 10, Monticello 11, Ansonia 12, Savannah, Ill., 13.

A JOLLY AMERICAN TRAMP: Fulton, Ky., Dec. 2. Helena, Ark., 4, Greenville, Miss., 5, Greenwood 6, Selma, Ala., 7, Jackson 10, Meridian 12, Selma, Ala., 13.

A KENTUCKY FEUD (Wm. T. Keweenaw, mgr.): Washington, D. C., Dec. 1-4. Baltimore, Md., 5-13, Pittsburg, Pa., 14.

A LITTLE OUTCAST (Gill and Pittsburg, mgrs.): Vincennes, Ind., Dec. 2. Otter, Ill., 3, Paris 5, Alton 6.

A LITTLE OUTCAST (Western): E. J. Carver, mgr.; Des Moines, Ia., Dec. 2. Des Moines 3, Des Moines 4, Des Moines 5, Des Moines 6, Des Moines 7, Des Moines 8, Des Moines 9, Des Moines 10, Des Moines 11, Des Moines 12, Des Moines 13, Des Moines 14, Des Moines 15, Des Moines 16, Des Moines 17, Des Moines 18, Des Moines 19, Des Moines 20, Des Moines 21, Des Moines 22, Des Moines 23, Des Moines 24, Des Moines 25, Des Moines 26, Des Moines 27, Des Moines 28, Des Moines 29, Des Moines 30, Des Moines 31, Des Moines 32, Des Moines 33, Des Moines 34, Des Moines 35, Des Moines 36, Des Moines 37, Des Moines 38, Des Moines 39, Des Moines 40, Des Moines 41, Des Moines 42, Des Moines 43, Des Moines 44, Des Moines 45, Des Moines 46, Des Moines 47, Des Moines 48, Des Moines 49, Des Moines 50, Des Moines 51, Des Moines 52, Des Moines 53, Des Moines 54, Des Moines 55, Des Moines 56, Des Moines 57, Des Moines 58, Des Moines 59, Des Moines 60, Des Moines 61, Des Moines 62, Des Moines 63, Des Moines 64, Des Moines 65, Des Moines 66, Des Moines 67, Des Moines 68, Des Moines 69, Des Moines 70, Des Moines 71, Des Moines 72, Des Moines 73, Des Moines 74, Des Moines 75, Des Moines 76, Des Moines 77, Des Moines 78, Des Moines 79, Des Moines 80, Des Moines 81, Des Moines 82, Des Moines 83, Des Moines 84, Des Moines 85, Des Moines 86, Des Moines 87, Des Moines 88, Des Moines 89, Des Moines 90, Des Moines 91, Des Moines 92, Des Moines 93, Des Moines 94, Des Moines 95, Des Moines 96, Des Moines 97, Des Moines 98, Des Moines 99, Des Moines 100.

CARLE'S TROUBLES (Gandy and Gray, mgrs.): Vicksburg, Miss., Dec. 2. Vicksburg 3, Vicksburg 4, Vicksburg 5, Vicksburg 6, Vicksburg 7, Vicksburg 8, Vicksburg 9, Vicksburg 10, Vicksburg 11, Vicksburg 12, Vicksburg 13, Vicksburg 14, Vicksburg 15, Vicksburg 16, Vicksburg 17, Vicksburg 18, Vicksburg 19, Vicksburg 20, Vicksburg 21, Vicksburg 22, Vicksburg 23, Vicksburg 24, Vicksburg 25, Vicksburg 26, Vicksburg 27, Vicksburg 28, Vicksburg 29, Vicksburg 30, Vicksburg 31, Vicksburg 32, Vicksburg 33, Vicksburg 34, Vicksburg 35, Vicksburg 36, Vicksburg 37, Vicksburg 38, Vicksburg 39, Vicksburg 40, Vicksburg 41, Vicksburg 42, Vicksburg 43, Vicksburg 44, Vicksburg 45, Vicksburg 46, Vicksburg 47, Vicksburg 48, Vicksburg 49, Vicksburg 50, Vicksburg 51, Vicksburg 52, Vicksburg 53, Vicksburg 54, Vicksburg 55, Vicksburg 56, Vicksburg 57, Vicksburg 58, Vicksburg 59, Vicksburg 60, Vicksburg 61, Vicksburg 62, Vicksburg 63, Vicksburg 64, Vicksburg 65, Vicksburg 66, Vicksburg 67, Vicksburg 68, Vicksburg 69, Vicksburg 70, Vicksburg 71, Vicksburg 72, Vicksburg 73, Vicksburg 74, Vicksburg 75, Vicksburg 76, Vicksburg 77, Vicksburg 78, Vicksburg 79, Vicksburg 80, Vicksburg 81, Vicksburg 82, Vicksburg 83, Vicksburg 84, Vicksburg 85, Vicksburg 86, Vicksburg 87, Vicksburg 88, Vicksburg 89, Vicksburg 90, Vicksburg 91, Vicksburg 92, Vicksburg 93, Vicksburg 94, Vicksburg 95, Vicksburg 96, Vicksburg 97, Vicksburg 98, Vicksburg 99, Vicksburg 100.

THE NEW YORK DRAMATIC MIRROR. Shows and agents of Broadway companies and departments are notified that this department closes on Friday. To insure publication in the subsequent week dates must be mailed to reach us on or before that day.

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**KINGS AND QUEENS BURLEIGHES:** Richmond, Mo., Dec. 2. Independence 3, Joplin 4, Nevada 8, Leavenworth, Kan., 6, Chanute 8, Topeka 9, Wichita 10.

**KNICKERBOCKERS:** Providence, R. I., Dec. 1-4.

**LAFAYETTE:** Flatburgh, Pa., Dec. 1-4. Youngstown, O., 8-13. Columbus 15-17.

**MINE NEW YORK:** Eastern Mass., Dec. 1-4.

**NEMBRASKA INDIAN CAVALRY:** Gray N. Y., Green, N. B., Winterset, Ia., Dec. 2. Maurice, N. D., 3. Victor 5, Atkinson, Ill., 8, Sheffield 9, Tarkenton 10.

**NEW YORK GIRL:** Holyoke, Mass., Dec. 1-4.

**ORCHESTRON SHOW:** Indianapolis, Ind., Dec. 1-4.

**PABIANIAN WIDOWS:** Brooklyn, N. Y., Nov. 24-Dec. 6.

**RICE AND BARTON'S GAIETY:** New York City Dec. 1-4. Scranton, Pa., 8-10. Reading 11-13. Philadelphia 15-20.

**TIGROUGHBREDS:** Philadelphia, Pa., Dec. 1-6.

**THOROUGH LIES:** Buffalo, N. Y., Dec. 1-4.

**TOPSY TURVY BURLEIGHES:** Toronto, Can., Dec. 1-4.

**UPLAND:** Worcester, N. Y., 8-13. Boston, Mass., 15-20.

**UTOPIANS (C. V. Blinnin, mgr.):** Worcester, Mass., Dec. 1-4. Springfield 8-13. Brooklyn 8, N. Y., 15-27.

**VANITY FAIR:** Indianapolis, Ind., Dec. 1-4.

**WEBER AND FIELDS:** New York city—Indefinite.

**WILL WOMEN AND SONG:** Hartford, Conn., Dec. 1-4.

**WORLD BEATERS:** Boston, Mass., Dec. 1-4.

**MISCELLANEOUS.**

**BANDA ROSA:** Ottumwa, Ia., Oct. 30—Indefinite.

**BINGHAM, ALFRED:** Wantons, Wis., Dec. 3, Kaukauna, Wis., 4, Oconto 5, Iron Mountain, Mich., 6, 7, Iron River 8.

**BROOKS' CHICAGO MARINE BAND (Orchestra):** Bert A. Hall, mgr.: Newburgh, N. Y., Dec. 3. Granville 4, Middlebury, Vt., 4. Burlington 5, Hartwick 6, 7, Dec. 1-4.

**CANADIAN JUBILEE SINGERS:** Finch, Can., Dec. 2. Cheshaville 3, Winchester 4, Kempville 5.

**CLARK BROTHERS' CIRCUS:** Vernon, La., Dec. 2.

**CRYSTALFLAX (M. H. Walsh, mgr.):** Springfield, Ill., Dec. 1-4.

**FLINT, MR. AND MRS. HERBERT:** St. Joseph, Mo., Dec. 1-4. Kearney, Neb., 8-13.

**GAMBLE, KERNET:** CONCERTS: Ironton, O., Dec. 3. Portland, Me., 4. Cardington 5, Cleveland 6-8, Springfield 9, Ypsilanti, Mich., 10, 11.

**GILPINS, THE (Hypnotists):** Abilene, Kan., Nov. 27-Dec. 3. Harrisonburg 4-6.

**GRAY'S CRYSTAL GLASS SHOW:** Belmont, N. H., Dec. 1-4.

**HERRMANN, THE GREAT (Thurner and Gorman, mgrs.):** Fargo, N. D., Dec. 2. Rochester, Minn., 3. Grand Forks, N. D., 4. Crookston, Minn., 5. Dehradun 6, Duluth 8, West Superior, Wis., 9. Ashland 10.

**HERRMAN, LAWSON (Chas. Hine, mgr.):** Boston, Mass., Nov. 24-Dec. 6. Painesville, N. J., 15-18.

**KELLAR:** Detroit, Mich., Nov. 30-Dec. 6.

**KILMER BAND (T. F. Power, mgr.):** Cleveland, O., Dec. 1-7. Columbus 8-14. Detroit, Mich., 15-21.

**KNOX, E. J. (Hypnotist):** Chicago, Ill., Dec. 1-4.

**KNOWLED, THE (Hypnotists):** Brazil, Ind., Dec. 1-3. Bloomington 4-4. Hartford City 15-20.

**KOCIAN (Violinist):** Randolph Arconson, mgr.: Philadelphia, Pa., Dec. 1-3. Baltimore, Md., 4. Washington, D. C., 5. Newark, N. J., 6. Brooklyn, N. Y., 10. Detroit, Mich., 12. Cleveland, O., 13. Toronto 13, Buffalo 17.

**LIQUID AIR (W. B. Patty; Theatrical and Musical Forces):** San Jose, Cal., Dec. 3. Vallejo 5. Stockton 6. Oakland 7. Adrian 8. 9. 10. San Diego 11. Pasadena 12. Santa Barbara 13. Riverside 14.

**MARO (Magician):** Du Bois, Pa., Dec. 2. Danville 4. Washington, D. C., 5. Piedmont, W. Va., 6. Buchanan 7. Houston 8. Marietta, Ga., 10. Wheeling, W. Va., 11. Columbia, S. C., 12. Kansas 13.

**MOORE'S SHOW:** Columbia, S. C., Sept. 22—Indefinite.

**PAULINE (Hypnotist):** Medina, N. Y., Dec. 8-13.

**PERKINS, ELI: (Adrian, mgr.)** Jan. 1.

**RAYMOND (Hypnotist):** Group, III., Dec. 1-3. Olney 4-4.

**SANTANELLI (Hypnotist):** Eldorado, Kan., Dec. 1-3.

**SCUBIA AND HIS BAND (Frank Christianer, mgr.):** Troy, N. Y., Dec. 1-4. Elmira 5. Mass., 5. Pithman 6. Providence, R. I., 7. Worcester 8. Boston 9. Lowell 10. Malden 10. Boston 10. Hartford, Conn., 11. Waterbury 12. New Haven 13.

**SAUNDRA (Hypnotist):** Wichita, Kan., Dec. 1-4.

**SHAW AND Ventriloquist:** Los Angeles West Coast Mexico.

(Received too late for classification.)

**A ROYAL SLAVE (Gordon and Bennett's):** Walter B. Brown, mgr.: Tecumseh, Mich., Dec. 2. Albion 3. Chatham 4.

**A RUINED LIFE (J. M. Ward and K. L. Grady, mgrs.):** North Adams, Mass., Dec. 2. Troy, N. Y., 4-4. Chicago, Ill., 14-20.

**ARMSTRONG, EDWARD (Gus Bernard, mgr.):** Alexandria, Ind., Dec. 1-4. Nashville 5-10. Union City 11-13. Bellefontaine, O., 15-17.

**BOOTH, LESLIE (Leslie Smith, mgr.):** Philadelphia, Pa., Dec. 1-4.

**BROWN, COMEDY (T. H. Brown, mgr.):** Highland, Wis., Dec. 1-4.

**CREATOR BAND:** Poughkeepsie, N. Y., Dec. 13. New York City 14. Brooklyn 15-17.

**FLEMING, MAME (W. H. Grady, mgr.):** Longmeadow, Mass., Dec. 4. Canton 5-11. Rutland 12. Hamden 13.

**FRANKIE STONE (R. D. Davison, mgr.):** Phoenix Falls, N. Y., Dec. 8-13. Franklin, Pa., 15-20.

**GARRICK THEATRE (Chas. C. Vassett, mgr.):** Chillicothe, Mo., Dec. 2. Spirit Lake 3. West Bend 4. Clarion 5. Osceola 6. Charleston 7.

**HAWTHORN SISTERS' COMEDY (B. A. Swenson, mgr.):** Mosheim, Mo., Dec. 4-4. Charleston 5-10. Popular View 11-13.

**HELMAN-WARDS (Arthur F. Wards, mgr.):** Seattle, Wash., Dec. 6. Aberdeen 8. Hoquiam 9. Tacoma 10.

**HUNTER, PHIL:** Vicksburg, Mich., Dec. 2. Dundee 3. Blackfield 4. Brockfield 5. Plainfield, O., 6.

**HIGH FAWNDOCKERS (Joe W. Seaton, mgr.):** Cornwallville, Ore., Dec. 11. Chaffin, Wash., 11. Seattle 12.

**JACKSON, DRAMATIC (Westerns):** McGill and Shipman, props.; Will M. Carroll, mgr.: Flint, Mich., Dec. 1-4. Owasso 5-13. Pontiac 15-20.

**ORIENTAL TROUBADOURS (E. W. Dale, mgr.):** Birmingham, Ala., Dec. 2. Glendale 4. Lock Haven 5. Tower City 6.

**ISHBORN STOCK:** Kingston, N. Y., Dec. 1-3. Cassanich 4-4.

**JENSEN, WILLIAM (The School for Socialists):** Matt. Brown, mgr.: New Haven, Conn., Dec. 3. Queens 3. Decatur 4. McGraw 5. Prairie du Chien, Wis., 6. Plattville 6. Dodgeville 9.

**PECK'S BAD BOY:** Akron, O., Dec. 1-3. Ashtabula 4. Toledo 5. Cincinnati 6.

**PHILHARMONIC LADY QUARTETS:** Miami, Fla., Dec. 2. Manning 3. Atlantic 6. Anita 6.

**POUNDER DRAMATIC (F. E. and Alice Sumner; W. Dick Harrison, mgr.):** Victoria, Ten., Dec. 3-4. Chattanooga 5.

**SYLVA, MARQUETTE (Opera) (W. D. Mann, mgr.):** New Orleans, La., Dec. 1-4.

**TUCKER, LILLIAN, STONE (Joe Sauty, mgr.):** Quakertown, Pa., Indefinite.

**UNCLE BEN:** Portland, Ind., Dec. 4. Winchester 5. Union City 6.

**UNCLE TOM'S CABIN (Brooks and Sauty Systems, N. Y., Dec. 1-7).**

**JOHN SUTHERLAND KIRKS (Harry Red Hotter, mgr.):** Lewiston, Me., Dec. 2. Boston, N. H., 3. Johnston, Vt., 4. Kane 6. Rutland 6. Greatton, N. Y., 8.

**MINISTERS (V. O. Woodward, mgr.):** Shoshone, Pa., Dec. 1. Lancaster 3. Harrisburg 4. Columbia 5. Pittsburg 6.

**WAS SHE TO BLAME (G. G. Statler):** Thompsonville, Mich., Dec. 2. Frankford 3. Manitowish, Wis., 4. Two Rivers 5. Chicago 6.

**WHO, WHAT, WHEN, MINISTERS (George W. Warner):** Jackson, Miss., Dec. 4. Canton 4. Yuma City 6. Greenwood 6. Clarkson 8. Holman, Ark., 10. Marion 11. Forest City 12.

**THE YOUNG MAN (Comedy, group.):** San Juan, Cal., Dec. 7. Stockton 8. Fresno 9. Modesto 10. Visalia 11. Berkeley 12. Los Angeles 14-20.

**OPEN TIME.**

**INDIANA—**Tell City—City Opera House, Dec. 21, 22, Feb. 1, 8, 15, 22, March 16, 23, 30, April 14, 21, 28.

**ILLINOIS—**Oak Park—New Warrington Opera House, December and January.

**KENTUCKY—**Lexington—Sun Opera House—Friday through Sunday.

**PENNSYLVANIA—**Dec. 16, 19, 22, 27, 30, 31, Jan. 2, 3, 14, 15, 17, 19, Feb. 2, 7, 10, 12, 14, 16-21, 23, 25.

**TEXAS—**San Antonio—Empire Opera House Dec. 7, 20.

**VIRGINIA—**Newmarket—New Opera House, all open time till further notice.

♦ ♦ ♦ ♦ ♦

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The engagement of Harriette Crossman in The Sword of the King last week at the Academy of Music was the most successful ever staged by a dramatic star in this famous building. When the curtain rose, four or five years ago, the people made up their minds that they would be watching a great performance. The success of the evening was a foregone conclusion. The audience was large and the play was strong, and the star



actor. Brandon Tynan in Robert Emmet is the understudy.

A Kentucky Ford played an overhauling house on its opening at the Academy of Music. A good company consisting of Charles J. Richman, Joseph F. Buckley, Harry Owen, Charles H. Hamilton, Paul, Charles J. Edwards, Joseph H. Hamilton, Charles, Clay, Lucille Loring, Nellie Hayward, and Agnes Carlton. Across the Pacific Dec. 8-12.

The engagement of Miss Anna Duse last week at the Columbia Theatre was somewhat of a disappointment. The opening night, Tuesday, with La Gioconda, found the house half full. Wednesday night La Citta Morta was given with no better results. There was no scheduled performance for Thanksgiving, but in view of the holiday a night was arranged, adding an extra performance of Francesca da Rimini, which was abandoned, the attendance being light. The best attendance was on Friday night and Saturday matinee at the performance of Francesca da Rimini, when the house was well filled.

To-morrow afternoon at the Columbia the Philadelphia Orchestra of seventy under the direction of Fritz Shust will make its initial appearance in the city. The soloist will be the Russian pianist, Mark Hambourg.

The band festival arranged for Sousa's farewell at Convention Hall Friday night was a marked tribute to a talented townsman. The audience was distinctly representative in character and the large auditorium with a seating capacity of 6,000 was well filled.

Kocian, the Bohemian violin virtuoso, under the direction of Rudolph Aronson, will appear at the Columbia Theatre next Friday afternoon at 4.15, assisted by Julie Geyer, pianist, and Franz Spindler, accompanist.

Lafayette and company's success last week in The Lion's Bride and other presentations of a vaudeville nature at the Lafayette Opera House was so marked that last night a precedent was established in Sunday night entertainments at this house at which Lafayette and company appeared in a specially arranged programme, that drew a large audience. Changes were made in the terms of the regular programme.

George Favorette's Chicago's Baltimore Theatre company, starring Mary Shaw, will give a special matinee performance Dec. 9 at the Columbia when Miss Shaw will be viewed locally for the first time. Pending completed arrangements it may be stated now that Miss Shaw will be the attraction at several special afternoons at this house during the winter.

John Blackwood, several years past the dramatic editor of the Washington Times, severed his connection with that paper last week to become business manager for Mrs. Leslie Carter. Last Saturday night at the Regent a dinner was tendered him by his newspaper friends and associates, with plates laid for twenty. Mr. Blackwood is succeeded by Allen D. Albert, Jr.

The Washington Symphony Orchestra, resuming its original title, given the first concert of the season under the direction of Reginald De Koven at the National Theatre Tuesday afternoon. The violinist Oskar Neuma will be the soloist.

Wednesday night, Dec. 3, the Choral Society will give its first recital of the season at Congregational Church Hall by Madame Schumann-Helsh.

## ST. LOUIS.

Bertha Gailand at the Century - Frank Danicis and David Warfield Score - Notes.

(Special to The Mirror.)

St. Louis, Dec. 1.

The only novelty in town this week in Notre Dame that served to introduce Bertha Gailand to a St. Louis audience as a star at the Century Sunday evening. Miss Gailand is especially remembered for her delightful rendition of Prince Otille in James K. Hackett's production of The Prince of Jeuneau at the Olympic two seasons ago; she showed much ability in the portrayal of a character with the large audience. Among her supporters who enthusiastically worked were Oswald York, Frank Loebe, George W. Barber, Frank C. Bangs, William F. Owen, Foster Lord, Marion Barney, Carrie Thatcher, Ethel Howard, Annette Huntington, Rhoda Block, Adeline Dunlap, and Jane Evans. Alice Fisher in Mrs. Jack 8-12.

Frank Danicis returned to the Olympic last evening in Miss Simplicity, in which he scored a success at this house last season. Several changes have been made in the opera since it was given here last winter. One new song is by Henry M. Blossom, Jr., formerly of St. Louis. Prominent in the support of Mr. Danicis are Kate Hart, Mai Lowery, Grace Orr Myers, Isabelle D'Armonde, Douglas Flint, and Frank Turner. Virginia Harned follows.

David Warfield made even more of a hit in The Anticlimax last week at the Century than he did last season. His impersonation of Simon Levi is one of the finest pieces of character work ever on our stage in late years; he seems to have invented the part with more feeling, and become a more finished artist than upon his first visit here as a star. It is a pleasant thing also to record that the Century business during the whole week was very large, and the familiar S. R. O. sign was much in evidence. Mr. Warfield was much amused and greatly gratified at receiving from Charles A. Morgan, of the Liberty-theatrical company, the latest thing in "Liberty" hats, all the way from London. The "Lib" came through the mails unwrapped, and the address appeared on an ordinary shipping tag, and it had travelled from London to Louisville, to St. Louis. It was the cause of much merriment among the post office employees as well as the Century "gang." Assistant Treasurer Lohr, of the Century, felt heir to the wonderful "top-piece," and he values it very highly as a souvenir.

The Village Postmaster made his fifth appearance in St. Louis at the Grand Sunday afternoon, and was received by a large crowd of old friends. Joseph Winkler was well liked on such occasions. He had excellent support from Allison H. Wilson, Frederick Malcom, Harry Brown, Sam Michaels, Bert Hodgkins, George A. Palmer, George Martin, Paula Gray, Marie Berthold, Amy Hamilton, Grace Lett, Corveta Ross, Louis Hamilton, Lee Hobbs Martin, and Helen Brown. The Village Postmaster in Anna 8-12.

Miss McMillan is the same jolly and captivating "Miss on of years ago." I had not seen the play for a very long time, and I went to see the important last week and thoroughly enjoyed the old remnant of the California mining camp, and especially the hard working and ever welcome Miss McMillan.

Manager Hamill, of the Imperial, has made himself a prime favorite with the patrons of this house. His offering this week is The Road to Rich, that is just as good as its name. In the company are James Thatcher, Thomas H. Nelson, Harry D. Fields, Robert Tving, Guy Ramon, Frank Thomas, Grace Wolvin, Virginia Thornton, Sadie Fields, Carolyn Mackay, and Lillian Greene. Hamill returns 8-12.

The Night Before Christmas has one of the most realistic court scenes of any play we have seen, and the unusual situation of a father having to maintain his own son is a very strong climax. Elmer Grandin played the Judge in a most artistic manner. Sunday afternoon Howard and his case back to town with his "Hon. Judge." The Men Who Dared. Prominent in his support are Nina Morris, George D. Mackay, H. Vander, Burdette Bowling, Henry C. Lewis, Henry Nelson, Beth Hall, Guy Marshall, Marion Leonard, Clara Joel, and Julia Dixon. A Little Outcast Dec. 7.

The Black Patti Troubadours were heard at Music Hall Sunday night. The programme consisted of specialties by Blumervetti Jones, John Buckner, Bobbie Kemp, the Wang Doodle Comedy Four, Nellie Lewis, Muriel Ringgold, and the troubadours. Only one performance was given. A very large audience was in attendance. This brings to mind the question of Music Hall being dark practically all the time. It really seems a pity for such a beautiful place of amusement to be closed, and especially since St. Louis is doing such enormous business as this season. There has not been a week this year but has reached over \$10,000 at the Olympic, and almost the same condition appears at the Century.

The popular priced theatres simply cannot house the people on one week engagement, and there is no limit in St. Louis on the standing room privilege, and the managers crowd all the aisles and vacant places.

The season of the Choral Symphony Society opened at the Odeon Thanksgiving night, as is the custom each year. U. Raoul Fugno was the soloist. The French pianist was warmly greeted by the large and brilliant audience. The orchestra, under the direction of Alfred Ernst, came in for much applause. J. A. Norron.

## CINCINNATI.

First Stellar Appearance Here of Annie Russell - Opening of Robinson's - Other Bills

(Special to The Mirror.)

CINCINNATI, Dec. 1.

For the first time since she became a star, Annie Russell appeared in this city to-night and won cordial approval in Clyde Fitch's The Girl and the Judge. Excellent support was rendered by Mrs. Gilbert, Mrs. McKee Rankin, Mathilde Cotterell, Orrin Johnson, and John Glendinning. The occasion also marked Mrs. Russell's first appearance here in nearly a quarter of a century, although some of her earliest successes were won in the old stock companies in this city. Anna Field is to follow.

The Pike company never did better work than in Northern Lights last week, although the material was not the most promising. Byron Douglas, Harry O'Neill, John R. Maher, and Grace Haddell were especially fine. This week they appear in As You Like It with Mary Hall as Rosalind, and Douglas as Orlando, John R. Maher as Touchstone, George F. Farren as Jacques, Hudson Liston as Adam, and Grace Haddell as Phoebe. Diplomacy next.

Up York State, with David Higgins and Georgia Waldron in the leading roles, is this week's attraction at the Walnut. Fiddle-Dee-Dee follows.

In Convict Stripes had its first presentation at the Lyceum yesterday. J. Scott Siddons, J. Hooker Wright, Mary Stoddard, and Vivian Prescott are prominent in the company.

Williams and Walker have a large following in this city, as was made evident yesterday by the large audience at Heck's. Their offering this year is in Dahomey, and the company includes Lottie Williams, Ada Overton Walker, Fred Douglas, Jesse Shipp, and George Catlin.

Robinson's opened to-night for a two weeks' engagement of Anna Eva Fay.

Otto Ernst's three-act comedy, Flachmann als Erzieher was the last bill at the Grand and was well interpreted by the German Theatre company.

Barry O'Neill has resigned as stage director at the Pike and will leave for the East at the close of this week. The Columbia is also without a stage director, James Ed having resigned last week.

M. B. Curtis rested in town a part of last week, his tour in Samuel of Posen's Brother having closed at Hamilton Nov. 22.

Helen Winter has joined the Pike company to play second parts. Her debut yesterday as Celia in As You Like It was most successful.

H. A. Sutton.

## LITERARY DAY.

The arrangements for Literary Day at the Woman's Professional League, yesterday afternoon were a credit to the good taste of Olive Muir Fuller, the chairman. Margaret McClellan rendered several vocal selections pleasingly. She was accompanied by Josephine Bates. Madame Alice Dixon Le Plongeon, the authoress of "Here and There in Yucatan," "Life in Yucatan," numerous poems and other works, spoke on Mexico and its literature, touching on the national theatre, schools of art, politics, etc., in a very interesting manner.

Mrs. Vaughan Reed Lawton, of Worcester, Mass., played two harp solos charmingly. "The Woman with Ideals" was the subject of a clever address by Florence Hall Winterburn, the editor of Childhood. She said: "Our realizations fall short of our ideals because our ideals are not founded upon nature. Man embodies ambition, while woman embodies aspiration. When either gets out of the particular sphere failure follows, because nature is ignored." Ida S. Hilton gave several readings from Will Carleton's poems with clearness and intelligence. The Hon. Stephen Salisbury, President of the American Antiquarian Association, made a short address on the subject of Yucatan.

Mrs. Fuller recited a humorous selection by request. The Christmas bazaar will be held at the League Thursday, Friday and Saturday of this week.

## IMHAUS SECURES CORIANTON.

The Deseret Dramatic Syndicate, of Salt Lake City, which was formed some months ago for the purpose of presenting O. U. Bean's drama, Corianton, entered into an agreement last week with Louis A. Imhaus, the dramatist and manager, whereby Mr. Imhaus will have full control of the play.

Mr. Bean is now engaged in revising the drama under the supervision of Mr. Imhaus. When this work is completed Mr. Imhaus will stage the new version with a cast including a number of the best known players now before the public. Several original stage effects are being planned for the production.

The tour of the company will be through the Northwest to San Francisco and then to Salt Lake City in time for the conference, which begins on March 20.

## NEW THEATRES AND IMPROVEMENTS.

It is stated on good authority that Brooklyn is to have a new theatre. A company has been organized under the name of the Brooklyn Theatre Company, capitalized at \$250,000, for the purpose of building and running a theatre at the corner of Lewis Avenue and Stockton Street. The theatre is to face on Stockton Street and Lewis Avenue, and is to have long lobbies running out to Broadway and Myrtle Avenue.

Ground was broken for the foundation of the Elks' Home and Auditorium, at Winston, N. C., last week. The building will be 60 x 200 feet, and will cost, when completed, in the neighborhood of \$40,000.

The new theatre on Walton Street, Denver, Col., will soon be begun. The building is to be constructed by the Orpheum Theatre Company. William R. Watson is one of the managers of the company, and it is said that the land has been purchased for \$25,000. The ground is 125 x 125 feet. The auditorium will cost two thousand five hundred, and the structure will cost about \$200,000. It is hoped to have the house opened by Aug. 1, 1903.

The Board of Managers of the Lyceum Theatre Company, Rochester, N. Y., have decided upon the permanent management of the house by appointing W. R. Corrie, Jr., assistant manager under the direct supervision of the board. Mr. Corrie has for several years been the treasurer of the house, and was elected to his new position by a unanimous vote of the board.

The New Temple Theatre at Reading Pa., erected by the Masons of that city, will be dedicated Dec. 18. The house, which has been in course of construction for nearly a year, will be beautiful in every detail and modern throughout. The stage is 55 feet from wall to wall. The deep, has a 35-foot opening and a height to gridiron of 70 feet. There are thirteen dressing-rooms equipped with hot and cold water, lavatories, electrical curling irons, etc. The lighting effects will be finely arranged, about two thousand five hundred lights being used in all. The decorations will be in red, the chairs being duplicates of those in the Chestnut Street Theatre, Philadelphia. In the Illinois Theatre, Chicago. The lobby will be done in imitation Mexican onyx. The theatre is under lease to M. B. de la Rols circuit, for a long term of years, and will be devoted exclusively to high-class attractions. Charles R. Bird will be the resident manager.

Hal Brown, title-note, A Ragged Hero, 4.

## THE STOCK COMPANIES

The George Favorette Stock company at Baltimore will, it is said, shortly produce a new play from the pen of Willard Holcomb, entitled Dean Hickman. The drama is in four acts, and is a comedy of life in Washington at the time of the Civil War. It is said that the comedy had been accepted by the late Sol Smith Russell, who would have produced it had not his death intervened. Vance Worsley has been temporarily engaged by the Favorette company as leading man.

The rumor that the Shubert Brothers were to take the Park Theatre, Boston, after the present lease held by Corne Payton has expired, is false, it is said. It had been rumored that a conference was held between the Shuberts, Corne Payton, and Lotta Crabtree, when it was agreed that the Shuberts were to take the lease from Mr. Payton and continue the house on the same terms as exist at present. It is said that this has been strenuously denied by the Payton management.

Virginia Zollman, the late leading woman of the Spooner Stock company at the Robinson Opera House, Cincinnati, will remain under Mrs. Spooner's management.

Victory Bateman, who has been the leading woman of the Boyle Stock company at Nashville, Tenn., was given a short notice to leave on Nov. 6. Owing to the change of the stage-management of the company and the change of policy in the selection of the plays to be presented, Miss Bateman, it is said, found it impossible to remain. It is said that everything ran smoothly until Frederick Paulding superseded J. Gordon Edwards as stage director. Miss Bateman's present plans have not been divulged. On the afternoon of Oct. 15 a benefit was tendered Miss Bateman at the Vendome Theatre, and it is said that the affair was an entire success financially and otherwise. The entire force of the Vendome Stock company assisted at the benefit. Walter Edwards was the instigator and the manager of the affair.

The last week of the Woodward Stock company at the Auditorium, Kansas City, Oct. 26-27, was a momentous one. The play chosen was The Last Word. Jane Kennark, the former leading woman of the company, appeared as a "visiting star" with much success. It is announced that the stock company will not be dissolved as at first stated, but that it is the intention of Mr. Woodward to tour the company through Missouri and Kansas.

Jane Kennark has signed as leading woman of the Bush Temple Stock company in Chicago, and will begin her engagement after the termination of the Woodward Stock company in Kansas City.

Rose Stuart, who has been a member of the Proctor Stock company, has resigned and joined the Murray Hill company, to which she was attached last season.

Jane Kennark, this season the leading woman of the Woodward Stock company, Kansas City, and Sedley Brown, who was stage director of the same organization, have been engaged for the stock company at the Bush Temple Theatre in Chicago. Miss Kennark will open her engagement there as Glory Quayle in The Christian.

Willard Holcomb has placed his comedy, entitled Dean Hickman, with George Favorette, who will produce it this season, playing the principal role himself. The play deals with life in Washington before the war. Sol Smith Russell accepted the comedy shortly before his death, but, owing to his illness, he never presented it.

The Pike Theatre company, Cincinnati, are preparing for a Christmas pantomime that is expected to outdo anything ever given in the Queen City. The extravaganza Cinderella will be produced with more than two hundred and fifty people in the cast. Manager David H. Hunt expects to spend \$10,000 on the spectacle. Special ballets will be taken to Cincinnati from New York, and special music will be introduced. Mr. Hunt will make the musical side of the production one of his chief features.

The McCutcheon and Ellis Stock company began the first week of its engagement at St. John, N. B., on Nov. 17, presenting The Girl I Left Behind Me for three nights and Christopher, Jr., for the rest of the week. The company had a stormy trip to St. John, but arrived in good shape. Meta Brittain is playing the leads and Edward M. Ellis is doing the principal comedy and character roles.

The stock company at the Columbia Theatre, Brooklyn, has been drawing large houses during the past week, the bill being Under the Red Robe. The new members of the company have greatly aided in raising the standard of the work and the staging has shown marked improvement. A revival of Secret Service is the play this week.

Thomas H. Clarke, leading man of the Garrick Theatre Stock company, Chicago, received praise for his portrayal of the title role in Nick Carter, Detective, last week. Mr. Clarke appears this week as Pablo, in The Vendetta, a dramatization of Marie Corelli's novel, by Ella Wilson.

May Shaw, leading woman of the George Favorette Stock company, at Baltimore, had a narrow escape from asphyxiation from escaping gas in her rooms at the St. James Hotel, Baltimore, last week. Her maid accidentally left the stopcock turned on and the escaping gas in Miss Shaw's bedroom caused her temporary unconsciousness. In the morning the employees smelled the gas coming from her room and with considerable difficulty aroused the unconscious woman. A short illness was fortunately the only bad result of the experience of Miss Shaw.

Isabelle Evenson, leading woman of the Grand Opera House Stock company, Philadelphia, has been playing some of the most difficult roles in stock work with much success. She was engaged by the company on very short notice, playing the heavy role in The Soudan on four hours' notice, without making an error.

M. L. Alsop left last week to join the new stock company at the Century Theatre, Kansas City, Mo.

Robert Elliott, who is playing the leading part in the Keith Bijou Theatre Stock at Philadelphia, will retire from that organization on Dec. 15.

Irving Brooks is making a decidedly favorable impression with the Boyle Stock at Nashville. His Duke of Buckingham in Richard III last week was more than well received.

Lansing Rowan, late leading woman of the Grand Opera House Stock, New Orleans, has accepted a similar engagement with the Boyle Stock at Nashville, opening Dec. 8.

## DANIEL SULLY.

Daniel Sully, who has repeated this season his former success in Dan L. Hart's play, The Parish Priest, has a new one to offer this season in Fitzgerald Murphy's drama, The Old Mill Stream, which he believes will prove one of the most successful of his many similar ventures. Mr. Sully is a singularly unassuming and genial actor, endowing the roles that in less competent hands would surely fall with a magnetic charm of personality, a distinct individuality and fine dramatic expression, verily making himself the living figure that he represents on the stage.

## GOSSIP OF THE TOWN.



Photo by Gilbert and Brown, Philadelphia, Pa.

Theatrical architects and all those engaged in the construction of fine buildings have been amazed at the results achieved in Keith's New Chestnut Street Theatre, Philadelphia. The Philadelphia Telegraph declares it is "a building which beautifies the city and which can be pointed out with pride to all strangers as its grandest public edifice. Most beautiful in the world," avers the Bulletin. Other press comments are enthusiastic. The architect of this structure was Albert E. Westover, whose portrait is printed herewith. While he is not likely to surpass the Philadelphia Keith theatre, it is already evident that he will have in the future all the employment of this character that he shall desire. Offers from London, Paris and New York for theatrical structures are being considered by Mr. Westover. He has worked on sixty theatre plans and the Philadelphia house is the sixth of his own designing. His New York work has included Hammerstein's Victoria and the Republic. In a speech at the Pen and Pencil Club banquet Mr. E. P. Keith said: "When it becomes known among prospective builders of theatres that Mr. Westover built this one, no higher tribute to his architectural ability can be presented."

William Lavine, stage-manager of the big city A Chinese Honeymoon company, which opened in Philadelphia last week, was waylaid by the members of the Casino company while here on a hurried visit from the Quaker City one day and was given a handsome gold watch and chain. Mr. Lavine has been Gerald Coventry's lieutenant at the Casino for a number of years, and the gift was a mark of appreciation from the players with whom he had been so long in harness.

James W. Morrissey signed a contract last week whereby he becomes business-manager of Nance O'Neill for the next three years. Miss O'Neill begins a six-weeks' engagement in San Francisco on Dec. 8, opening in Elizabeth, Queen of England. From San Francisco Miss O'Neill will play East in all the large cities as far as Chicago, reaching New York early next season for an extended engagement in the classic drama.

The Vernon Stock company, now in its tenth week, reports fair business. The company now includes Clara Gish, Leon and Bertie Allen, Dottie Green, Genie Leslie, Estelle Lynn, Samuel H. Westfall, Walter Stockwell, Robert Wessell, Jack Marvin, Dick Donald, John Wicks, and Benjamin R. Vason.

William Bonelli, starring with Rose Stahl in Janice Meredith, was suddenly called to New York from Beaumont, Tex., on Nov. 21, to the bedside of his sister. The company was booked for the following day to play a matinee and night performance in Houston, Tex., and William Bonelli, who began his theatrical career last season with Blanche Walsh, offered to take the manuscript and play the leading role the following day, going on without a rehearsal and playing the part to the satisfaction of the management and the critics. Mr. Morris Frank, another of the young members, who plays Squire Henson in the play, assumed the part of Colonel Rahl, Mr. Morris' original role in the production, and got away with great credit.

The Mattewan Opera House, at Mattewan, N. J., formerly owned and managed by W. R. Dible, has been leased by L. R. Clarke and James Nealon.

Jack R. Magee and Teresa Dale have joined the Grace Hayward company, making their second season with Dick Ferris.

Mr. and Mrs. Edward Delaney (Marie Estella) are in their thirtieth week with C. B. Marvella's A Wise Member company, meeting with success.

Margaret Maeder, leading lady in New York Day by Day (No. 1), has fallen victim to a fortune of \$100,000 by the death of an uncle. She will be seen next season as a star in a new play, The Last High, under management of George W. Winnett.

E. B. Forrester has accepted two plays from Theodore Kramer which he will produce next season, The Vacant Chair and one yet to be named.

Fentelle and Radcliffe are meeting with success in their comedy dancing novelty, Nobody at Home. They are now in their fifteenth week with Jules Walters' Side Tracked.

During the recent illness of D. H. Landon, of The Prince of Jeuneau, the part of Prince Jeuneau was capably played by J. F. Buck, his understudy.

Mamie Lerrimer, of Simville's Romance and Juliet company, recently underwent a successful operation for appendicitis and is now on the road again playing in the Middle West.

The Grace Cameron Opera company, in A Magnificent Wedding, broke several records at the Kentucky Theatre, Paducah, Ky., on Nov. 27. The receipts for the matinee and night performances amounted to \$1,587.

Three actresses of the Jewish company at the Thalia Theatre were poisoned last Wednesday evening by vanilla soda water that was used to represent wine on the stage. The manager stepped before the curtain and asked if there were any physicians in the audience. There were several, and by their united efforts the actresses were soon brought out of danger.

Edmund D. Lyons was engaged last week in re-staging Mrs. Le Moyne's play, Among Those Present, preparatory to its road season. The play has been considerably strengthened and the cast improved. Nellie Reed will play the role of the adventures during the tour. She played the part at the Garden Theatre on Saturday night and scored a considerable success in it.

Mrs. Leslie Carter may appear in Paris next Summer in Du Barry, David Guance, her manager, expecting to arrange for this appearance.

The report that Alice Nielsen, now in Italy, means to denude opera locusts has been vigorously denied by her attorneys here. In fact, it is said that Harry B. Smith and Victor Herbert are waiting a new opera for her.

To leave, "Little Miss Maudie" Adeline Dore Davis, Room 501, Keith's Theatre Building.



F. F. D., St. Paul, Minn.: Under Two Figs  
was produced at the Garden Theatre, New York  
City, 1924. The cast was: Hon. Lucie Arn-  
old, France; Carlyle; John, Earl of Bodinham;  
Macklyn Arthur; Rosa, Edwin R. Lacey; Con-  
stance of Warrminster; Ben, Arthur; Lady Con-  
stance; Margaret; Richard; Lord Constantine;  
Arthur Bruce; Piersa Barlow; Albert Brasin;  
Renée Baroni; Grace Wilson; Maitre Savigne;  
Frank Brunning; General Karaman; Matt Ber-  
dar; Paul Lamoreaux; Madge West; Cecile;  
Channell; Bernford Webb; Dr. Mahon;  
Frank Laydon; Dean Bruno; Telf Johnson;  
Grizzly Beard; James Allen; Tiger Claw; W.  
Welch; Tictac; George Gaston; Abd-el-Kareem;  
Albert Brunning; Ben Allan; William Sumner;  
Hassan, W. B. Smith; Amineh; Yusef, F. H. Smith;  
Noureddin, Arthur; Hassan; Yusef; Malcom;  
Gema; a Mullah; Robert; a Settler; Lord  
Roberts; Felice; Mary May; Cigarette; M.



# THE OTHER



The announcement that E. S. Willard has secured the American rights to Alfred Capus' new play, *La Châtelaine*, seems to dispose of the report that he purposes to give up his tour in this country after the present season and devote himself to actor-management in London.

*La Châtelaine* is the hit of the season thus far in Paris and the Renaissance is crowded constantly. Jane Harding and Lucien Guilly have made strong successes in the leading roles, André Jouan and Thérèse de Riva.

The latest number of *Le Theatre*, of Paris, is devoted almost entirely to illustrations and descriptions of *La Châtelaine*, which is heralded as "the triumph of optimism in reaction against the prolonged vogue of hypo-chondriacal plays made popular by the naturalistic school of drama that has flourished under Anouilh and the Théâtre-Libre."

Manager Mart Hanley sends word that at the close of the present season Robert Mantell will go to Manila and thence to Australia on a professional tour, while he will remain in this country. This ends a long partnership. "We have been together seven years," says Mr. Hanley, "and our business relations have always been of the pleasantest nature. I have not yet settled upon the attraction that I shall handle next season, and I do not know whether it will be a star or a company."

The *Syllabets* is said to be discussing the plan to insure its own theatres. This scheme was proposed twenty years ago by Dion Boucicault to managers of this city and throughout the country, but it did not meet with their approval.

Joseph Howard at the annual meeting of the Press Club the other day was re-elected President of that organization by a majority of 23 votes in a total of 294. This is the first time in four years that there has been a contest for the presidency, and Mr. Howard, who has held the office for five terms, is being congratulated by everybody on his victory.

Joseph Arthur has made a specialty of pirating the theatrical property of others. The piratical organization called the Marie Fontaine company is using my copyrighted title *On the Wabash* in conjunction with the play *Caprice*, which they are also stealing. They are now operating in Texas and Louisiana. The existence of this company is made possible by dishonest local managers, who give them dates, and by a 'reputable' printing firm that, in spite of warnings in *The Mirror*, continues to sell them *On the Wabash* paper. Does any circumstance or condition whatsoever justify 'reputable' managers or the 'reputable' printing concern in any such recognition of pirates? It is my intention to ask the American Dramatists Club to compile and publish a black list of local managers and printers who thus encourage such organizations.

It is to be hoped that the Dramatists Club, which has already done yeoman's service in its annual lists of copyrighted and manuscript plays, will act upon Mr. Arthur's excellent suggestion. The publication of a list of the people who aid and abet the thieves would undoubtedly have a wholesome effect.

Managers would do well to refuse to patronize printing houses that sell to the marauders printing made from the blocks ordered from them by play owners. Without dates and without authentic printing the pirates could not exist.

Sunday night concerts in New York are growing in number. Last Sunday evening, for example, entertainments of this kind were given in seventeen theatres.

The action of the Appellate Division of the Supreme Court in affirming the District Court's decision with respect to standees in the Metropolitan Opera House case has resulted in most of the theatres in New York selling admissions. On Thanksgiving night, with one or two exceptions, standing room was sold at all places of amusement where it was in demand. An inquiry at the office of the Fire Commissioner, however, reveals that the matter is not to be dropped, and that proceedings will be taken against managers who continue to sell standing room. The Fire Commissioner's representative states that the matter is in the hands of the Corporation Counsel; that the city will not accept as final the decision of the Supreme Court; and that the

matter will be taken at once to the Court of Appeals of the State.

The *Utica Observer*, one of the old, conservative and influential newspapers of the State, recently published a leading editorial entitled "The 'Skindicates,'" from which the following extract is taken:

There was something hopeful and cheering to the lovers of the drama in the statement made last evening by J. K. Hackett, the brilliant romantic actor, that he is hereafter to be allied with the gifted and intellectual forces of the stage which resent the vulgarizing control of the dramatic and musical affairs of this country by the theatrical "skindicates." To be sure, there was carried with the announcement an admission that he may not appear here again until we have an independent theatre; but the independent theatre here and over the country is coming and we may not have to wait long for it.

Only has but to know the leading men and women of the stage—and there are many who lead it dignity by pure living as well as gifted devotion to their art—to know how galling is the slavery to the "skindicates."

The independent theatre will mean much. It will not present a good play by a good company once and, the play's popularity established, bring it again to disapproval a confiding public by the murder of it by players who cannot play. It means a conscientious regard for the dramatic art, a higher representation of decent plays, the subjection and not the obstruction of plays in decent, the absence of coarseness from the manager's office outward, and honesty, courtesy and openness in the box-office.

Here's to the independent theatre!

With reference to the surfeiting of certain cities with musical comedies, several times referred to in this column, the *Washington Post* recently said:

THE *MINNIE* has called attention to the general mix up which the booking agents have been making of dates for musical comedies. The criticism of *The Minnie* is well directed. Washington, too, has been overwhelmed with this class of attractions. Every theatre in the city has had a surfeit of musical comedies, and with two or three exceptions, they have not been up to the mark. That the local public is pretty well tired of that form of nonsense was plainly shown by the slender business done by *The Billionaire*.

Out in San Francisco a few weeks ago the situation was found to be somewhat similar to that complained of in Washington. The *Esaminer* had this to say on the subject of local bookings:

San Francisco will not see a dramatic production of the first class for several months. If you want drama you must take it at the hands of the local stock companies. The bookings of the Columbia Theatre are musical shows for the next four attractions. The California Theatre offers *The Liberty Bells* for a fortnight, which attraction will be followed by *The Telephone Girl* and other tune shows. Why? Ask the syndicate. The managers of these two local theatres have nothing to say about the attractions that shall be shown in their houses. They take what the syndicate gives them, and are glad. Or at least they must look glad, for the syndicate likes gladness. It has been known to remove theatres, even whole towns, from the syndicate map when local managers have failed to be glad in circumstances such as these. So the managers of the Columbia and California are looking glad, and *The Strangers* runs another week at the Columbia, to be followed by *King Dodo*, which in turn will make way for a return engagement of *Florodora*. Then *The Bostonians* open their season. Since when has San Francisco admired musical shows to the utter exclusion of the drama? Ask the syndicate.

## MRS. BRUNE ILL.

Mrs. Brune, who has been starring this season in the Marion Crawford play, *Unborn*, under the management of Wallace Munro, was taken ill ten days ago with what appeared to be a severe cold. Several dates were canceled in the hope that she might regain her health by a short rest, but upon her arrival in Memphis it was discovered that her malady was typhoid fever. She was removed from her hotel to the hospital in that city on Thanksgiving Day and was placed under the most expert medical care obtainable.

Mr. Munro, immediately upon learning the serious nature of Mrs. Brune's illness, went to Memphis and took personal charge of the arrangements for her comfort. Finding that she would not be able to play for some weeks to come, he canceled the dates and disbanded the company.

The illness of Mrs. Brune is particularly unfortunate since *Unborn* had just won its way into popular favor. The theatre in which she was booked to appear last week had been practically sold out for the attraction.

Charlotte Pittell (Munro), sister of Mrs. Brune, leaves for Memphis to-day (Tuesday) to be with her sister. Last evening the reports were that Mrs. Brune was resting comfortably, and that there were no doubts of her complete recovery within a short time.

## JANIE HEREDITH FLOODED.

The Janie Heredith company gave a performance under serious difficulties at Eastman, Tenn., last week. When the company reached the town it was discovered that the recent heavy rains in that section had flooded not only some of the streets, but the water had invaded the *Kyle Theatre*, flooding the orchestra to a depth of three or four feet. Manager Greenberg, never daunted, issued the following statement printed on hand-bills: "High water, but Janie Heredith will positively appear at the *Kyle Theatre* to-night! Though the entire orchestra is under water we can seat you high and dry in the circle, balcony and gallery. Life preservers furnished at the box-office. Patrons with rubber boots may sit in the orchestra without extra charge. Orchestra in balcony, a distinct novelty!"

## ACTORS' SANITARIUM PLANNED.

Plans are under consideration of many prominent persons in the profession to build a sanitarium for consumptive actors and actresses, to be located in Colorado or Arizona. Many people of note outside of the profession are at the back of the movement. It is said, among them being Governor James E. O'Connell, of Colorado; R. M. Wright, Mayor of Denver; U. S. Senator T. M. Patterson, and others. Suggestions are requested by the central committee in New York. Robert Hall, of Denver, is said to be the prime mover in this direction. It is suggested that money be raised by benefit performances and general subscriptions.

Dr. Jones, "Judgment of King Solomon," Address Bureau Davidson, Room 501, Kalkbrenner Theatre Bldg., N.Y.

## THE CHRISTMAS "THEATRE."

The *Theatre* issues a handsome Christmas number, double the usual size, and containing nearly one hundred pictures and two extra supplements in tint, in addition to the cover in twelve colors, showing Julia Marlowe. Otis Skinner leads the list of distinguished contributors with a toast to the magazine. The usual illustrated review of the month's plays follows; then comes a short characteristic story by Clara Morris, and an article by David Belasco on how he stages his plays. Mrs. Fiske estimates the influence of *Joan* on the contemporary drama. Henrietta Crossman describes the hardships of the stage career. William J. Henderson discusses the question "Does Music Criticism any Value?" and Emil Faur reviews actual music conditions in America. There is also an estimate of Charles Frohman, and Alfred Ayres' name is signed to a characteristic paper, entitled "The Stagecraft of Augustin Daly." The month's interview is with Robert Edson. There are contributions also from Viola Allen and Emily Grant von Tetzels, and Ludwig Englander contributes a Christmas gavotte specially composed for this holiday issue. The pictures in colors and half-tones include: James K. Hackett and Mary Manning in the balcony scene of *Romeo and Juliet*; Mrs. Fiske in *Mary of Magdala*; Emma Eames as Desdemona; Marcella Sembrich; Mary Manning in *The Stubbards*; of Germaine; Viola Allen in *The Eternal City*; Martin Harvey in *The Only Way*; Fay Davis; Chauncey Olcott; De Wolfe Hopper as Mr. Pickwick; and scenes from *The Silver Slipper*, *Everyman*, *Tommy Rot*, and other plays.

## THE DAY OF DOOM PRODUCED.

The Thanhauser Stock company, at the Academy, Milwaukee, Wis., presented for the first time on Nov. 24 George Foster Platt's spectacular melodrama, *The Day of Doom*, founded upon Bulwer Lytton's novel, "The Last Days of Pompeii." The play made an instant and an unqualified success, and on the night after its production Edwin Thanhauser bought the entire rights from the author, with the intention of presenting it in New York. The success of *The Day of Doom*, coming as it does immediately after the successful production of Mr. Platt's drama, *The Pretender*, sets the author well forward upon the road to fame as a dramatist. He has served a long and a very practical apprenticeship and seems now to be reaping his reward.

*The Day of Doom* is said to follow closely the Bulwer Lytton romance, and the author has been highly complimented by the dramatic reviewers of Milwaukee for having retained the atmosphere of the novel and for converting the narrative portions of the story into brisk and interesting action. The play is in five acts and thirteen scenes.

The production by the Thanhauser company was under the personal direction of Mr. Platt, who is at present the regular stage-manager of the organization. The mounting, according to the local critics, extraordinarily sumptuous, and the players were without exception successful in their portrayals.

## A WILD WEST OPERA.

Roy Bean, the eccentric Texas Judge, is the central figure in the first Wild West opera to be written. The libretto is by Hiram W. Hayes, dramatic editor of the *St. Louis Post-Dispatch*, and the music by Professor Charles Kunkel. The opera promises to be to the lyric stage what *Arizona* and *Colorado* are to the dramatic stage. The heroine, a Western girl of the Miles type, is the daughter of old Judge Roy Bean and is handy with a six-shooter in a humorous way. The scene is a ranch in the Pecos country, where Judge Bean dispenses law and liquor indiscriminately. The opera is full of cowboys, cowgirls, Texas rangers, whirling lariatists and bucking broncos, and has, it is said, all the atmosphere of the plains. A novel feature is the introduction of the comedian in the second act in the make-up of President Roosevelt, whom he is roasting and "busting" broncos in the West. He assumes the make-up as a disguise, and sings a song which has "Teddy" as the refrain. Those who have heard it declare that it will become the most popular song in the coming campaign. Mr. Hayes has also written a play in which Louise Dunbar will star next season, and is the author of several sketches which are making successes in vaudeville.

## TRAINED BEAR IN MAN TO MAN.

To bring their realistic Adirondack Mountain scene to the highest pitch of realism, Butterfield and Bromberg have added to their melodrama *Man to Man*, the enormous trained bear, "Frank," which during the Summer was one of the pronounced hits of Forepaugh's Circus. "Frank" is a splendid specimen of the cinnamon tribe, stands over seven feet high, weighs nearly six hundred pounds, and is trained to dance, wrestle, balance and juggle, a combination that means a ten-minute specialty. In *Adirondack* on Thanksgiving Day "Frank" was borrowed by the Red Men to head their procession, and afterward the full strength of the order attended in Indian regalia the afternoon performance of *Man to Man*.

## LA SHELLE AND DANIELS TO PART.

It was reported from Chicago last week that after the present season Kirk La Sshell and Frank Daniels would no longer be partners, and, respectively, manager and star, in comic opera ventures, owing to a disagreement over the style of entertainment to be presented in the future. As a matter of fact, the part of the manager was entered into only for the *Miss Simplicity* production. That play will probably be shelved next Spring and the partnership will therefore come to an end. Whether or not Mr. Daniels will continue under Mr. La Sshell's management has not yet been decided.

## THEATRE BURNED.

The Hamberg Theatre at Greensburg, Pa., was burned to the ground on the night of Nov. 21. The De Gue Brothers had combined their services and removed their quarters when the blaze was discovered. The total loss is about \$200, the building being partially covered by insurance. The managers, Guyott and Menzie, have proceeded to rebuild the Grand Opera House, which they will use in place of the old theatre.

## DECISION ABOUT STANDING ROOM.

In the Appellate Division of the Supreme Court of this city it was decided last week to sustain the decision of a lower court which had sided with Maurice Grau in his litigation with Fire Commissioner Sturges, who objected to standees in the Metropolitan Opera House. Mr. Sturges maintained that the people in the aisles or passageways constituted a menace to public safety, but the justices determined that Mr. Grau was in the right.

## EVERYBODY READS "THE MIRROR."

Maurice Hodges, in a letter renewing his advertisement as the owner of a stock farm in Park, Ky., says: "I made a number of sales of stock through my recent 'ad.' in *The Mirror*, among them one of a carload of road horses to livery parties in Pennsylvania. This shows that *The Mirror* is widely read outside of the profession."

## ENGAGEMENTS.

George Lee, for *Human Hearts* (Western). Marcus Moriarty, as stage director for *The Game of Life*. Juliette De Grignan, for *The Parish Priest*. Edwin Archer, with *South Sea* in vaudeville. James Allen, with *Joseph Jones*. Thomas Morgan, for *The Little Church Around the Corner*. Leon Pratt, with *My Lady Pearly* Goes to Town.

## PERSONAL



DE VAUX.—Rosalie de Vaux, who is completing her fourth season on the dramatic stage, has had a remarkable field for her work, playing one year with Mansfield, one season in the Pike Stock and the Murray Hill Stock, and this season playing leading business in *The Fatal Wedding* company, receiving strong press and public indorsement everywhere she has appeared. The picture above is an excellent likeness of this ambitious and talented young woman.

DRESSLER.—Marie Dressler, who had been reported as dying for a week or so, was said yesterday to be distinctly convalescent. It is hard for any one that ever saw Miss Dressler to believe that she could die.

ALLEN.—Viola Allen hurt a finger one night last week while playing *The Eternal City* at the Victoria, and it pained her ever so much, but she continued to play just the same.

TERRY.—Ellen Terry, it is announced, may play a starring tour in this country next season, there being no part for her in Sir Henry Irving's new production, *Dante*.

REED.—Florence Reed distinguished herself on Saturday evening last by putting out a small blaze on the stage of the Fifth Avenue Theatre during the performance of *Rosalee*. She did it so cleverly that only a few people in the gallery saw the act, and they applauded her courage most heartily.

CAHILL.—Marie Cahill will make her stellar debut in January in a new comic opera, *Nancy Brown*, to be written by George H. Broadhurst and Frederic Hanks. Daniel V. Arthur will direct Miss Cahill's tour, and a New York engagement probably will follow that of Mabelle Gilman at the Bijou Theatre. Jennie Yeomans has succeeded Miss Cahill in the cast of *Sally in Our Alley*.

KIDDER.—Kathryn Kidder will produce a new play, *An Eye for an Eye*, at Syracuse, N. Y., on Christmas Day.

CAINE.—Mr. and Mrs. Hall Caine will sail for England to-morrow (Wednesday). Their departure was delayed for a week by the illness of Mrs. Caine.

DUNG.—Eleonora Dune will give one performance at the Metropolitan Opera House, in this city, in January, immediately before sailing for Europe, appearing in a selection of varied scenes from the plays of her repertoire.

MANN.—Louis Mann was taken ill with throat trouble in Philadelphia on Nov. 24 and was compelled to close temporarily his tour in Hoch the Consul.

SALVINI.—Gustavo Salvini, son of Tommaso Salvini and brother to the late Alexander Salvini, will make an American tour next season. Adelina Patti also is scheduled to make another "farewell" tour of this devoted land.

TEMPLETON.—Fay Templeton announces that she has not as yet secured a suitable vehicle in which to star, and until she does she will not sign a contract with any manager. She has had several musical comedies under consideration.

CHIPPENDALE.—Frederick Chippendale, son of William H. Chippendale and father of Mrs. Neil Warner, was taken suddenly ill on Thanksgiving Day at the Edwin Forrest Home, where he has been a guest for a number of years. Mr. Chippendale is well advanced in years and it is feared that his present illness may prove serious.

JACKSON.—Sunette Jackson, who has been playing ingenue roles with the Proctor Stock company, in her native city, Montreal, for the past five months, returned to New York yesterday. Miss Jackson played in both English and French while she was in Montreal.

HAUPTMANN.—Gerhart Hauptmann's new play, *Der arme Heinrich* (*The Poor Henry*), was presented for the first time at the Hofburg Theatre, Vienna, on Nov. 29, and was received with enthusiastic favor. The theme of the play is the sacrifice of a girl for a leper whom she loves. A translation of the work into English has been made and it may be presented in New York in the near future.

FRENCH.—T. Henry French was taken suddenly and very seriously ill in his apartments at Delmonico's on Nov. 19. Since then he has grown gradually weaker, and last evening his friends stated that they had abandoned all hope of his recovery.

Hal Brown, title role, *A Ragged Hero*.



# AT THE THEATRES

To be reviewed in THE MIRROR next week:

JULIUS CÆSAR.....Herald Square.  
THE DARLING OF THE GODS.....Belasco.  
THE ALTAR OF FRIENDSHIP.....Knickerbocker.  
THE CARDINAL.....Garden.  
THE BURNING.....Irving Place.  
WINCHESTER.....West End.

## Madison Square—Audrey.

Play in six acts by Harriet Ford and E. F. Bodington. Produced Nov. 24.

Marmaduke Howard.....James E. Wilson  
Jean Hugon.....Frederick Perry  
Gideon Darden.....George Woodward  
Mr. Elliot.....Robert Robinson  
Colonel Ryd.....Levon Ross  
Charles Ryd.....Frank Lamb  
Wm. Gough.....William Hays  
Mr. Joplin.....T. M. Butler  
Mr. Travis.....James O'Brien, Jr.  
Mr. Lee.....John Dunn  
Mr. Ryd.....Newton Brown  
Mr. Corbin.....Freeman Barnes  
The Constable.....Harry Warner  
An Ancient Pop.....Charles Harriott  
The Blacksmith.....W. E. Butterfield  
A Youth.....Angie Campbell  
Evelyn Ryd.....Selma Johnson  
Deborah Darden.....Ada Dryer  
Mrs. Ryd.....Jane Gervy  
Madame Ryd.....Helen Robertson  
Martha Joplin.....Gertrude Green  
The Quaker.....Geraldine Palmer  
Peggy.....Gladstone Perry  
Audrey.....Eleanor Robson

At the Madison Square Theatre last Monday night a dramatization of Mary Johnston's novel, "Audrey," was presented for the first time in New York, with Eleanor Robson in the principal role. The play had had a brief preliminary tour in Virginia—a most appropriate territory, since its scenes are laid there—and it came to town with a goodly board of provincial prizes to serve as an introduction. The first-night audience was large and found much in the play to enjoy and to applaud.

The dramatization was made by Harriet Ford and E. F. Bodington. They had evidently approached their task with unusual regard for the feelings of the novelist, since through the whole play stagecraft was sacrificed to bookcraft. The play was literary rather than dramatic—and it was, indeed, more pictorial than literary. The dramatists merely arranged illustrations for the book. In one particular, however, they took a liberty with the tale. They permitted Audrey to live and be happy with Marmaduke Howard instead of killing her off as did the novelist. But despite the fact that Audrey is not a play in any sense of the word it provides a pleasing entertainment. The characters are fair to look upon—though only one of them is human—and the scenes presented are without exception picturesque.

The incidental and extra music, composed by Henry K. Hadley, deserves prompt and appreciative mention. In it was expressed the feeling of the period and the play and the emotions of the story quite as clearly as they were expressed by the novelist and dramatists. But the music, particularly that between the acts, was little heeded by the audience.

The first act, or tableau, of the play takes place at Jamestown, Va., on May Day, 1577. It is disclosed that Marmaduke Howard, the richest man in the county, has just returned from a visit in London, and that he deems it advisable to marry Evelyn Ryd, daughter of Colonel William Ryd, the Lord of Westover. The lady, though she loves him, rejects his suit. Audrey, tutored, outwitted and picturesque, enters. Howard recognizes in her a child whom he rescued from the Indians years before and whom he gave into the care of the Rev. and Mrs. Gideon Darden that she might have a home and be educated. The Dardens have been unfaithful to the trust, and Audrey has grown up almost a vagabond. She roams the forests at will, and has for her companion a half-breed Indian, Jean Hugon by name, who though once a good comrade has now come to be distrustful to her since he wishes to assume the role of a lover.

In the second act, which occurs in the Dardens' home, Audrey and Howard find themselves approaching the mutual affection that later becomes the love interest of the play. Jean announces his coming to Howard, and the ill behavior of the Dardens toward Audrey is further revealed. The third act deals all the principal characters at Williamsburg, whither Howard has gone to plead his suit with Miss Ryd. Finding Audrey there he insists that she shall accompany him to the Governor's ball, and he has her dashed out in gorgeous raiment for the event. The ball-room is the scene of the fourth act. When Howard and Audrey appear the tongue of scandal begins to wag furiously, and the girl is subjected to the most cruel insults by the aristocratic guests.

The scene of the fifth act is the interior of Bruton Church. A service is in progress. Mr. Elliot, a bigoted minister, preaches against the evil of dancing, refers contemptuously to the ball of the night before, and finally denounces Audrey from the pulpit as a wanton. Upon this the litigious Darden springs to his feet and rebukes the minister, defending Audrey right lustily.

After this episode Audrey, to escape the attentions of Jean and the scorn of her associates, escapes from the village and strives to make her way on foot to her native mountains. In the sixth act—the scene of which is the drawing-room of Colonel Ryd's home at Westover—Audrey is brought in by constables, having narrowly escaped being killed as a witch. Here Howard and Jean, both of whom have marched for her in vain, meet each other and the girl they love again. Jean, in a frenzy, attempts to kill his rival, and failing through Audrey's intervention, he kills himself. The hero and heroine thereupon find their many troubles ended.

The weakness of the plot lies in the fact that the hero might at any moment in the play set every difficulty straight by exercising ordinary intelligence, and why he refrains from so doing is a mystery. But in a pictorial way Audrey is remarkably attractive. The stage settings are beautiful and the costumes picturesque and handsome.

In the role of the heroine Miss Robson revealed again those qualities of tenderness, sympathy and mentality that marked all of her former impersonations here. She was an ideal Audrey in appearance—beautiful indeed. Her lines were delivered in a clear, wistful, sensitive voice, and her manner was always graceful. The impersonation might scarcely have been bettered.

James E. Wilson played Marmaduke Howard in rather a stilted, unnatural fashion, though he rose to some of the stronger situations admirably. Frederick Perry was a superb Jean Hugon. His

portrayal was full of vitality, reality and dramatic force. George Woodward was a capital Gideon Darden, and Charles Marriott did a clever character bit as an ancient pop.

Selma Johnson was an attractive Evelyn Ryd in appearance and her acting was very creditable indeed. Ada Dryer played Deborah Darden with spirit and intelligence. With but few exceptions the other roles were capably acted.

## Mrs. Osborn's Playhouse—Fad and Polly.

Musical comedy in two acts by Safford Waters and Rupert Hughes, revised by Paul West. Produced Nov. 27.

Henshaw Goo.....Harry Coner  
Tommy Nottingham.....Felix Hany  
Lord Duns.....E. Lovett Fraser  
Bessie Goo.....E. Peyton Carter  
Bessie Goo.....Richard Lee  
Eric Lohmeyer.....Jack Lombard  
Lantern Duns.....Blanche Ring  
Mrs. Henshaw.....Drina De Wolfe  
Lady Duns.....Margaret Hubbard  
Charles Duns.....Claudia Sharp  
Felix Hany.....Alice Toland  
Polly Little.....Marie Allen  
Goo Layd.....Alma Mills  
Sadie Vere.....Helen Chamberlain

At Mrs. Osborn's Playhouse there was vouchsafed on Thanksgiving evening, after two postponements, a new edition of the opening attraction, Tommy Rot, which is now called, for no apparent reason, Fad and Polly. It might have been christened more appropriately Tommy Rotten. It was in two acts, but had it been tried at the Bowery or the good old London Theatre it is hardly probable that the second act would ever have been seen.

It was a miscellaneous hodge-podge of nothing in particular, with no plot whatever, and only one amusing idea—that of a man who was "daffy" on the subject of microbes and who found them associated with everything from dollar bills to chorus girls. This extraordinary person finally became the "angel" of a theatrical company, and, as a matter of course, had his full of microbes all the time. There ends the story.

Harry Coner as the microbe gentleman was as funny as he had chance to be. Blanche Ring sang old and new songs delightfully though irrelevantly; Felix Hany played a middle-aged boy with a "Way Down East" laugh, and E. Peyton Carter, an excellent actor, had no opportunity to make even an impression. Margaret Hubbard Ayer sang very well indeed and Drina De Wolfe acted a small part so badly as to make it prominent. The rest got away creditably.

The settings were pretty, the stage-management was fair, and the gowns were gorgeous.

## New Star—A Kentucky Feud.

Melodrama in four acts by James E. Garay and William T. Keogh. Produced Nov. 24.

Jeff Wade.....Charles Swickard  
Duke Lafayette Washington.....Charles J. Edwards  
Jackson Buckner.....James P. Buckley  
Ashley Cole.....Harry O'Connell  
Bank Wilder.....Alexander Paul  
Jack.....J. H. Hamilton  
Old Holly.....James R. Garay  
Joe Wade.....James R. Garay  
Ruth Taylor.....Walter More  
Ruth Taylor.....Charles McCreary  
John Carter.....John Richter  
Tom Gorman.....William Forrest  
Tom Gorman.....George S. Taylor  
Tom Gorman.....Anna Griffin  
Joe Wade.....Lucille Loring  
Mrs. Buckner.....Gladstone Perry  
Audrey.....Nellie Harwood

Mr. Garay and Mr. Keogh, the authors of A Kentucky Feud, know what their public wants when it comes to melodrama, and they laid on the thrills and emotions with a lavish hand. From the rise to the fall of the curtain there was "something doing," and the gallery gods were kept on the top wave of excitement during the entire action of the play. Knives, pistols, shot-guns, rifles and horseplay played very important parts and they appeared with great success in every act. Almost every twist and turn that could be given to villainy of the deepest dye was made use of by the authors, and the result is a deeply absorbing, intensely thrilling piece, that is bound to fill the theatre in which it is played, and incidentally add to the bank-roll of the enterprising manager, Mr. Keogh.

The action takes place in Clay County, Kentucky, and the plot circles around a feud that has existed for years between the Buckner and Cole families. The smallest dispute leads to a renewal of hostilities. The hero is Ben Buckner, whose hand is caught by Ashley Cole, but of course a union is impossible, as he belongs on the other side of the feud, and, moreover, is thoroughly despised by Ben. Cole is a moonshiner, and one of the scenes shows him and his companions engaged in the manufacture of illicit whiskey. Ben is loved by Jeff Wade, who opposes the cause of the Buckners and by means of some good disguise succeeds in finding out things that help to straighten out matters and put the villains where he belongs. Jeff comes within an inch of losing his life several times, but like the proverbial cat he escapes and is happy in the end. Old Holly, a moonshiner with some of humor, helps considerably in unraveling the plot.

Charles Swickard, as Jeff Wade, gave a remarkably good performance. His disguise, with their accompanying details, were well assumed and he was equal to every emergency. James E. Garay, one of the authors of the play, was excellent as old Holly and played his part with great naturalness and fine effect. Alexander Paul as Bank Wilder, a farm hand, had a "fat" part, the possibilities of which he did not fully grasp. The character could be made immensely funny, and though Mr. Paul did fairly well he can improve. Agnes Carleton was effective as Ben Buckner and had the sympathy of the house from start to finish. Lucille Loring as Lila, who loves Ashley Cole not wisely, but recklessly, was also very good. Sweet little Althea Burroughs, one of the cleverest of our child actresses, was altogether charming as Ben's younger sister, and the audience took her to their hearts rapturously. Charles J. Edwards as Judge Sledge, J. H. Hamilton as Zach, an aged negro, and Nellie Harwood as Aunt Linda, contributed good character studies.

A special feature of the second act is the introduction of a colored band and a quartette of buck dancers that did some extremely funny "stunts" that provoked unlimited applause. The scenery is very pretty and appropriate, and Mr. Keogh has been liberal with his production, which is a success from every point of view.

## Circle—Aristocracy.

The Circle Theatre, at Broadway and Sixtieth Street, that has during its few years of existence passed through many experiences and changes as a place of amusement, was reopened last Wednesday night, under the management of Herbert and Etherington, as the permanent home

of the Herbert Stock company. The interior of the little playhouse had been redecorated and rearranged, and presented a bright and attractive appearance. The first-night audience was large and was composed principally of people of the upper West Side—from which district the theatre will doubtless draw its chief patronage.

The plan of the management is to present standard comedies and dramas of the better class at moderate prices. The bill will be changed every week, and matinee performances will be given on Wednesdays and Saturdays. The productions will be under the stage direction of William Redmond, whose work in that line is well known to New Yorkers.

Bronson Howard's drama, Aristocracy, was the bill on Wednesday evening, and will be continued through this week. The company had not, of course, had sufficient experience as an organization to give a thoroughly well-balanced and smooth performance, but it includes in its membership a number of skilled players who, individually, gave a very good account of themselves.

Riton Fernandez, in the role of Diana Stockton, was sincere and earnest at all times and in the rather melodramatic episodes of the play she was very effective indeed. Charles D. Waldron played Jefferson Stockton with fine dignity and force. Charles Halloway was an excellent Prince von Haldenwald; Charles Arthur gave an exceptionally artistic performance as Staywast Laurence; Wilbur Hudson Collier was a very good Octave; Nora Lamson played Virginia Stockton satisfactorily, and Mrs. Thomas Barry, as Mrs. Laurence, gave the graceful, dignified performance that was to be expected of her. The other roles, with a few exceptions, were in competent hands.

The play was mounted in good taste, the stage-management was good, and many of the gowns displayed were very handsome. Next week, Jane

## Murray Hill—Kathleen Mavourneen.

At the Murray Hill Theatre this week the Henry V. Donnelly Stock company presents the old Irish melodrama, Kathleen Mavourneen. The programme announces the play as "the popular dramatic drama"—which designation, considering the number of undramatic dramas that are nowadays produced, is not wholly inappropriate. The audience last night welcomed the old play right enthusiastically. The humorous lines and situations were well appreciated, and the emotional passages won the tears of the majority of the onlookers.

Ralph Stuart was quite an ideal Terence O'More in speech, manner and sentiment. N. Sheldon Lewis played Bernard Kavanagh with his accustomed force and artistry. James McKean as David O'Connor, Charles P. Barrows as Father O'Connell, Robert McWade, Jr., as Bill Button Cap, and George Henry Truett as Black Body, all gave the excellent portrayals that Murray Hill patrons have come to expect from them.

Laura Hope Crews played Kathleen O'Connor with more than her usual sincerity and feeling. Her impersonation was thoroughly pleasing dramatically, and it was at all times appealing to the emotions. Frances Starr was a delightful Dorothy and Isabel O'Madigan played Mag Marelough very capably indeed. The other roles were in good hands. Next week, Hamlet, with Creston Clarke as the visiting star.

## American—Kidnapped.

An excellent production of Kidnapped was presented at the American Theatre last week. The many scenes of the melodrama were realistic, especially the two showing Brooklyn Bridge at night. Maurice Freeman gave an able portrayal in the role of Philip Northcott. Jeannine Rodgers was very good as Grace Baybrook, acting with her good sense of pathos and humor. Thomas Reynolds was highly amusing as Louis Rhinegold, retaining the German dialect of the part capably. Robert Cummings was sufficiently villainous as Antoine Lanette. Lillian Bayer gave an excellent delineation of the part of Annie Blake; Helen Beaumont was good as Maggie Mooney, causing roars of laughter, and with Paul Scott as Michael McMooney, was loudly cheered. The Martin Baybrook of Frank E. Jamison, the Blacky of John Hewitt, the Hawkeye of Charles Ebert, the Hank Bates of Thomas O'Hearn, and the Pajol of Helen Campbell, were capable portrayals. Capacity audiences prevailed. This week, A Lady of Quality.

## Third Avenue—Searchlights of a Great City.

Sensational melodrama held the boards at the Third Avenue Theatre yesterday afternoon, when Searchlights of a Great City began a week's stand at that house. A goodly audience applauded the doings of villains and heroes to the echo, and the many specialties introduced evoked outbursts of applause. Wilbur Bowman, as Arthur Burton, succeeded in lifting forth the plaudits of the gallery for his many deeds in overcoming the tangle set by Bill Rochester, as played by Fred Murray, also in excellent manner. E. J. Le Saint was a good Edward Buckley, the Inspector of Police. Nellie Brown was pity as Mary Jasper. Adèle Lagree was a gruesome Mother Bergen, Irvin R. Walton was amusing as Solomon Einstein, and the Martin O'Rourke of Tom Flynn, the Henshaw Jasper of John Saphora, the Bob Richetta of Harry Taylor, the James Lynx of William Steinman, the Little Magpie of Cordelia Roberts, and the Mike of S. Herman were capable. The scenery was acceptable, the fire scene calling forth vociferous applause. Next week, The Montana Outlaw.

## At Other Playhouses.

FOURTEENTH STREET.—Chapman Olcott continues in Old Limerick Town.

GRAND OPERA HOUSE.—A Gentleman of France is the bill.

HARLEM OPERA HOUSE.—The Wilderness will fill the week.

KNICKERBOCKER.—Nat C. Goodwin and Maxine Elliott in The Altar of Friendship.

SAVOY.—Ethel Barrymore still appears in A Country Mouse and Carrots.

CRITERION.—Iris is still represented here.

BLASCO.—Blanche Bates will appear here in The Darling of the Gods Wednesday evening.

MANATTAN.—In Mary of Magdala, which is playing to crowded audiences with a continuous sale of seats for a month in advance, Mrs. Fiske has achieved the greatest artistic success of her career. Mr. Power as Judas, Mr. Woodruff as Flavius, Mr. Jordan as Calaphas, Rose Kytlings as Rachel, Miss Hamilton as Marian, Mr. Young, Mr. Fisman and others in the strong company have all distinguished their roles, and the mob

scenes continue to excite wonder as the most perfect yet seen on the stage. This production never has been surpassed for pictorial and artistic beauty and impression, and the realism of the tempest in the last act stands as an unique achievement of the theatre.

ACADEMY OF MUSIC.—The Ninety and Nine continues.

PRINCETON.—Wooden Greenwith and his London company remains in The Night of the Party.

CASINO.—A Chinese Honeymoon is continued.

DALY'S.—A Country Girl is the offering.

NEW STAR.—Le Voyage en Suisse will fill the week at this house.

HERALD SQUARE.—Richard Mansfield in Julius Caesar.

BIJOU.—Mabelle Gilman continues in The Mocking Bird.

METROPOLIS.—Aristocracy is this week's attraction.

When Mrs.—Are You a Mason pleased large audiences last week. Margaret May in Winchester commenced a week's engagement here last night.

## ACTORS' CHURCH ALLIANCE SERVICE.

National and Local Headquarters, Manhattan Building, New York.

The thirteenth regular service of the New York Chapter of the Actors' Church Alliance was held on Sunday evening at the Church of the Holy Sepulchre, in Seventy-fourth Street, of which the Rev. Walter E. Bentley, General Secretary of the Alliance, is rector. It was expected that Bishop Potter and Ben Greet, the English manager, would make the principal addresses, but neither of them was able to appear, and Mr. Bentley, therefore, was the only speaker.

In the course of his sermon Mr. Bentley reviewed the work of the Alliance and spoke encouragingly of the prospects for its future welfare. He then announced that the movement of the Church of the Holy Sepulchre is being converted, under his direction, into a theatre.

"When the work is completed," said Mr. Bentley, "this will be the only church in the country that contains a playhouse. It will be as complete and fully equipped in every way as it will be possible to make it, and I hope and believe it will be a great aid in our church work as well as a means of helping to do away with the unwarranted prejudice which even yet exists in some quarters against the stage and against actors. We will produce on our little stage plays of a religious, allegorical or other wholesome character that could not or would not be presented on any other stage, and the actors who will have parts in them will be the members of our own dramatic league or those of other parishes."

## HOME GUESTS ENTERTAINED.

The guests of the Actors' Fund Home, on Staten Island, celebrated Thanksgiving in a delightful manner. After a dinner, well suited to the occasion, an entertainment was given by a number of professionals who went over from New York. They were James A. McHugh, J. Leslie Gossin, Signor Francini, Kismet Masters, and Allen Du Monde. The programme, which consisted of songs and recitations, was much enjoyed by the old players.

## ENGAGEMENTS.

Harry Penherton and Louise Dunbar, for E. J. Carpenter's For Her Sake (Western).

Joseph E. Gordon, with A Devil's Lane as treasurer.

Helen Gilchrist, for Castle.

Kenyon Bishop, for the Herbert Stock company.

Clara Gilbert, for The Village Postmaster.

Wilbur Foster, with Maudie Billman.

Queen Whitworth, for the lead in What Happened to Jane.

The Glendon Family, for the Aeroplane Comic Opera company, opening Dec. 12.

Edythe Ketchum, with the McCreesh-Ellis Stock company, in St. John, N. E.

Phil H. Irving, as business manager, with Mrs. Le Moyne.

George J. Morgan, with One Night in June company.

C. Blanche Rice, for Miranda Higgins in The Village Postmaster.

Frank Kerkering, by Percy O. Williams as Tracy in Tracy, the Outlaw in the Western company, that will open in December.

## CURRENT AMUSEMENTS.

Week Ending December 5.

ACADEMY OF MUSIC.—The Ninety and Nine—4th week—8 to 11 times.

AMERICAN.—Henry Greenwith Stock in A Lady of Quality—4th week—8 to 11 times.

BLASCO.—Blanche Bates in The Darling of the Gods, opening Dec. 1.

BIJOU.—Mabelle Gilman in The Mocking Bird—4th week—8 to 11 times.

BROADWAY.—The Silver Slipper—4th week—8 to 11 times.

CARDINAL.—The Cardinal, opening Dec. 1.

CASINO.—A Chinese Honeymoon—5th week—12 to 15 times.

CIRCLE THEATRE.—Herbert Stock company in Aristocracy.

CRITERION.—Iris Hamet in Iris—11th week—13 to 15 times.

DALY'S.—A Country Girl—11th week—8 to 11 times.

JEWELL.—The Majestic Burlesques.

KENYON.—In Maudie and Figure in Wax.

LAFAYETTE.—William Frawsman in Impudent—3d week—8 to 11 times.

FOUNTAIN.—The Street—Chauncy Olcott in Old Limerick Town—4th week—8 to 11 times.

GARDEN.—E. J. Le Saint in The Cardinal, opening Dec. 1.

GARDEN.—Mary Hamet in The Staircase of the Garden—4th week—8 to 11 times.

GRAND OPERA HOUSE.—Kyrle Bell in A Gentleman of France.

HARLEM OPERA HOUSE.—The Empire Theatre company in The Wilderness.

HERALD SQUARE.—Richard Mansfield in Julius Caesar.

HURON PLACE.—The German Drama.

KATY'S.—The Union Square—Vandell.

KNICKERBOCKER.—Nat C. Goodwin and Maxine Elliott in The Altar of Friendship.

LONDON.—Rita and Burton's Big Gaiety company.

MANATTAN.—Audrey—3d week—8 to 11 times.

MADISON SQUARE GARDEN.—Clara.

MARHART.—Mrs. Fiske in Mary of Magdala—3d week—8 to 11 times.

METROPOLIS.—Aristocracy.

METROPOLITAN OPERA HOUSE.—Maurice Grau Opera company.

MINER'S.—The City Club.

MINER'S.—The City Club.

MRS. OSBORN'S PLAYHOUSE.—Fad and Polly—4 to 11 times.

MURRAY HILL.—Henry V. Donnelly Stock in Kathleen Mavourneen.

NEW STAR.—Le Voyage en Suisse.

NEW YORK.—Gaily in Our Alley.

OLYMPIA.—The City Sports.

PEOPLES.—The Hebrew Drama.

PRINCETON.—Wooden Greenwith in The Night of the Party.

PROCTOR'S FIFTH AVENUE.—Ant Jack and vanderbilt.

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## A FAMOUS OLD ITALIAN THEATRE.

An admirable corrective to the sense of gloom and desolation left upon one by reading in "Pictures from Italy" Dickens' impressive account of his visit to the moldering and rat haunted theatre of Parma, is afforded by the Wynn Ellis collection in the National Gallery in London, where can be seen Ferdinando Bibiena's painting of the Teatro Farnese at the height of its splendor. Nothing in the way of contrasts could well be more startling than these two records. Stolid and ill educated must be the spectator who can look for long at Bibiena's superb picture without feeling that the work contains an especial message from bygone Italy. The essential typicalness of this dual theatre can readily be conceived by bearing in mind that it was not until the middle of the seventeenth century that properly constituted public playhouses, and then only in Venice, were known in Italy.

private boxes, much as we have them now. Past and future met in a disagreeable architectural compromise. The boxes surmounting the amphitheatre gave isolation to the great, but were ill designed for seeing from; it seems not at all unlikely that they were frequently deserted in favor of the bare space, or orchestra, immediately in front of the stage, as indicated in Bibiena's work. Many points of interest are presented by this pictorial record, the execution of which is assigned by M. Bapst to 1725, a date apparently a score of years beyond the mark. As early as 1690 Ferdinando Galli, otherwise Bibiena, was in the service of the Duke of Parma, and in that year painted one of the scenes for a fantastic musical drama, *Il Favore degli Dei*, presented in the Farnese theatre in celebration of the nuptials of Prince Odoardo and the Princess Dorotea Sofia di Neoburgo. It was a very comprehensive production, for the action took place on land, on sea, in heaven and in hell! Ma-

extraordinary talents that he turned for consolation to the designing of imaginary building, "which rise, pile above pile, in towering sublimity, and present to the eye masses of architecture which the labor of ages could not accomplish, and of which the revenues of kingdoms would not defray the expense." Profuse as it was in its ornamental and decorative aspects, the architectural art of Ferdinando Bibiena (1657-1743) and his brother, Francesco (1659-1739), was not so impracticable; but it was a luxury that none but princes could afford. The genius of the brothers was frankly and unmistakably theatrical, and it is in theatrical annals, as pioneers of scenic reform, that their memory will be kept green. Writing in 1736, Riccoboni informs us that "the two Bibienas, those eminent architects and celebrated painters, now alive, have convinced all Europe by their grand decorations that a theatre may be adorned without machinery, not only with as much magnificence, but with more propriety." Hence a sudden alteration in the trend of Italian opera, which, in abandoning its magical surprises, relegated to limbo all the conventional gods and goddesses, with their equipage of flying clouds and descending palaces. Moreover, a masterly knowledge of perspective enabled Ferdinando Bibiena to institute the most vital scenic reform of modern times. Count Algarotti, in his "Essay on the Opera," authoritatively attributes to him the introduction of "accidental points, or rather the invention of viewing scenes by the angle," which, he adds, "produces the finest effect imaginable." This innovation, dating from the close of the seventeenth century, was that of the oblique, as opposed to the old monotonous rectangular setting. Before Bibiena's day the vanishing point was invariably placed in the centre of the horizon, and the scene so symmetrically balanced as to be icily regular and splendidly null. By shifting his vanishing point to the right or left, and raking the scene obliquely, Bibiena not only arrived at effects of unexampled picturesqueness, but gave to the scene an increase in both actual and apparent depth. As the system is commonly practiced now, I may point out in corroboration of this that if in staging a rectangular chamber the scene builder sets his construction at the perspective angle instead of placing it square to the proscenium opening, the result will be that the wall so set becomes the hypotenuse of a rectangle instead of one of its sides. France has persistently claimed for Servandoni the honor of having inaugurated the oblique system, purely on the count that he was the first in that country to demonstrate its gratefulness. Your French historian has gifts of research and wonderful assiduity, but on one point he is painfully obtuse—he will never admit of outer influences. Algarotti wrote too soon after the event for his authority to be impeached. In his eyes Ferdinando Bibiena was "the Paul Veronese of the theatre," for, "like him, he enjoyed the glory of raising his art to the summit, so far as relates to the magnificent and to a certain degree of the marvelous." Unfortunately his pupils perpetuated his vices of style without reproducing his virtues, and great as was his mastery of stage illusion his art died with him.

W. J. LAWRENCE.

## CUES.

The My Partner company closes at Colorado Springs on Dec. 15.

Julius Keene, business-manager of Buffalo Bill's Wild West Show, will sail for London on the *Compagnie* on Dec. 6. A large contingent of the American members of the organization will sail from this port to-morrow (Wednesday) for England.

Joseph Haworth was especially engaged last week to play Cassius for the New York production of *Julius Caesar* with Richard Mansfield.

Martha Harvey gave a farewell dinner to his managers and several of the friends he has made during his engagement in this city on Saturday evening.

John Ernest McCann, George V. Hobart, and G. Carrano were last week elected members of the American Dramatists Club.

The new Savoy Theatre, Toledo, O., was formally opened on Nov. 29 by *A Modern Belle*.

## GOSSIP.



Photo by J. R. Wilson, Chicago.

Kate Watson, who is pictured above as Roxanna Peabody in *The Hoosier Girl*, is winning much praise for her portrayal of this unique character.

The Hearts Aflame company closed on Nov. 22.

James O'Neil has decided to shelve *The Honor of the Humble*, in which he has been appearing this season on the road. He will immediately begin rehearsals in a new play, which in all probability will be *The Maxman*.

The *Fride of Jennico* company is announced to close on Dec. 3.

T. R. Hutchinson, for some years treasurer of Barnum and Bailey's Circus, will sail to-day (Tuesday) on the *Kaiser Wilhelm der Grosse* to take a similar position with Buffalo Bill's Wild West Show in England.

Eugenia Vitale, the violinist, and Colonel John L. Grubbs, of Virginia, were married in Brooklyn, N. Y., on Nov. 27.

Colleagues from Columbia and Syracuse universities attended the Thanksgiving night performance at the Casino and strongly indorsed *A Chinese Honeymoon*.

Gordon Ralph Hall Calne, son of Hall Calne, contemplates branching out as a novelist, and after perpetrating a book, to dramatize it.

It is now asserted that William Gillette actually proposes to appear as Hamlet next season. Woodson Greenmith gave away twenty-seven pairs of English photographs from Homer Davenport's farm to the attaches of the Princess Theatre on Thanksgiving Day.

Henry Bernstein's new comedy, *Joujou*, has been successfully produced at the Paris Gymnase. At the Paris Opera a new ballet, *Sardana*, by Edmond Duvernoy, has been received with favor.

Frances Rawle Pemberton, the Philadelphia society woman who recently made her stage debut in Joseph Jefferson's company, has announced her betrothal to Frank Dada, a real estate man of the Quaker City.

Paul N. Potter arrived in town from Europe last Thursday.

Richard Allen has resigned from the principal role in *When We Were Twenty-one* and will retire from the company on Dec. 3.

An elevator used for raising scenery at the Belasco Theatre got out of order during last Thursday night's performance of *Du Barry* and caused a delay of about half an hour between acts.

The Bagby musical mornings began at the Waldorf-Astoria Monday.

Richard Mansfield refused to permit seats to be sold to a delegation of students of the Western Reserve University at Cleveland on Nov. 27.

INTERIOR OF THE TEATRO FARNESE, PARMA.\*

Before that the indigenous drama was a delicate hot-house plant, deriving its nurture from the caprices of the nobility. It had moments of splendid blossoming, but its culture was neither sedulous nor rational. That transference of the red corpuscles of the people which endowed the Elizabethan drama with such wondrous vitality was utterly lacking in the anemic classicalities of the Italian renaissance. What reflex of contemporary manners or what comment on the seething life around could be hoped for from a purely academic drama, compelled to evolve as best it could in the private playhouses of the grand seigniors, who looked upon theatrical representation as a matter of show and splendor, a thing to be resorted to on the occasion of a great wedding or some such event, and then laid aside. To dazzle and surprise being the only aim, magnificence was attained by developing the pictorial side of dramatic art in combination with the sensuous charm of music. Here, in a nutshell, we have the secret of Italy's lack of a great national drama, and equally of her right to the motherhood of opera. Thus it was that at the time when the English drama had reached the height of its poetic and intellectual significance, when the maturer plays of Shakespeare were being performed on a rush-strewn and tapestry-hung stage, the enervate Italian drama was still choked by the dust of ages, although the Italian theatre had already a sensible system of movable scenery. It was eminently characteristic of the renaissance that the artists who supplied the scenic accessories were of equal, if not greater, capacity than the dramatists whose works they mounted. Side by side with the names of Dovizio, Ariosto, and Trissino one does not hesitate to place those of Raphael, Aristotle, and Peruzzi. Equal splendor of decoration reigned on both sides of the curtain. Let us not forget that Mantegna's "Triumphs of Caesar" were painted to adorn the auditorium of the ducal theatre at Milan. So early was the science of stage illusion discussed and comprehended that a treatise on the subject by Ingeneri was published at Ferrara in 1508. When Shakespeare gave *Hamlet* to the world the first opera had blossomed forth at Florence. Already a degree of scenic magnificence had been achieved of which England was to enjoy a faint reflex in the highly ornate masques of the early Stuart period. In conceding to Italy this pristine supremacy in matters of mise-en-scene we but prepare ourselves for the surprises in Bibiena's painting.

As erected within the palace by Duke Ranuccio in 1618-19, and first made use of on the occasion of the marriage of Duke Odoardo to the Princess Margaret of Tuscany, the Teatro Farnese of Parma was a vast wooden edifice capable of accommodating over four thousand spectators. Addison, who visited it early in the eighteenth century, marveled at its immensity and noted the fact that it was "so admirably well contrived that from the very depth of the stage the lowest sound could be distinctly heard to the farthest part of the audience, as in a whispering place; and yet if you raise your voice as high as you please, there is nothing like an echo to cause in it the slightest confusion." But, as will shortly be seen, it was defective in other respects.

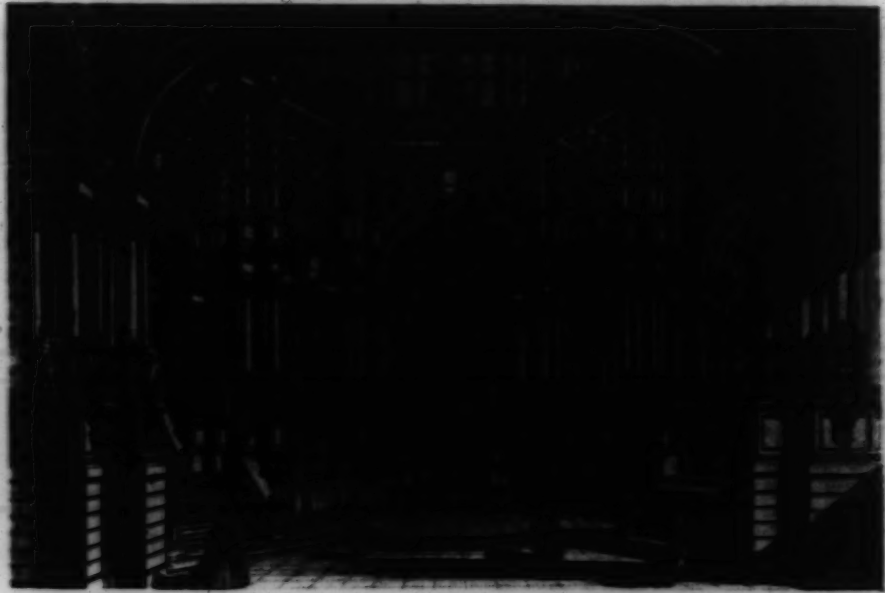
M. Germain Bapst points out that the Teatro Farnese was the last playhouse in Italy to be constructed after modern ideas of ancient methods of seating. He might have added that it illustrated the parting of the ways, for it was the last theatre to reproduce the ancient amphitheatre and orchestra, quaintly enough it was the first to utilize

chinists and scene painters were brought from Venice for its better mounting. The illustrations in the rare book of this opera show six of the scenes, some with elaborate mechanism of descending palaces, flying angels and deities on moving clouds.

The statement made in Bryan's *Dictionary of Painters*, in dealing with Bibiena's painting, that the piece in course of performance is *Othello*, is apparently an unjustifiable guess, based on the circumstances that the central personage is of undoubted noble hue. Opera, mostly of a mythological tone, was the only fare at the Farnese theatre in those days, and we have yet to learn of a musical treatment of the woes of the Moor at so early a period on the Italian stage.

With this painting as evidence, M. Bapst arrives at the conclusion that the Farnese theatre was unable to boast a roller curtain, and that the scene was shut off by draperies raised by curtain fronts. At the first this seems a very natural inference to draw from the presence round the proscenium of a meagre bordering of crimson drapery; but more searching inquiry shows that corroborative evidence is required for the establishment of the conjecture. If we take a line through the early Stuart masques, as mounted by Inigo Jones in the Italian manner, we shall arrive at the conclusion that the crimson bordering was merely proscenium drapery and that a curtain of some kind was used as well. Besides being furnished with a curtain, Davenant's masque of "The Temple of Love" (1635) had a profusion of crimson drapery round the proscenium "tack'd up in several places," and fastened at each corner in great knots. The remainder hung down in folds to the bottom of the pedestals. Three years later a similar arrangement was seen in the masque of "Britannia Triumphans."

In scrutinizing the scene depicted—it was probably Bibiena's own work, for it has all his characteristics—considerable allowance must be made for the gloss of composition. How necessary a certain measure of idealization was in this case may be arrived at by examining a flashlight photograph of one of the most striking stage settings of to-day. Translated into another medium, the whole seems bald and flat. One feels oppressed by the drab theatricality of the thing. It will be wise for us, therefore, to look upon Bibiena's depiction rather in the light of a design for a scene than as an uncompromising transcript of the scene itself. In the painter's time the plafond was not theatrically realizable, and the scheme of lighting, sound as it was, hardly admitted of the effects indicated. After bearing all these points in mind, not forgetting, meanwhile, that this particular scene had to be constructed for rapid setting and equally rapid removal—for the opera of the period demanded great variety of scenery—one arrives reluctantly at the conclusion that the masters of latter day scenic art have only been laboriously rediscovering systems long practiced and long forgotten in Italy. Lest it should be thought that the assumption is hasty and based upon insufficient data, I reproduce here from an old Venetian engraving the features of a magnificent scene by Joseph Galli Bibiena, the worthy son of Ferdinando, who expounded his father's principles in Austria and Germany and died in 1765. The best of our present day scene builders might safely be challenged to translate all the components of this design into the stage architectural of the hour. Personally, I never think of the grandiose architectural work of the Bibienas without recalling to mind what Roscoe says of the Cavalier Giambattista Piranesi, who found it so difficult in latter days to obtain adequate employment for his



OPERA SCENE BY JOSEPH GALLI (BIBIENA).†

Helene. The new house was pronounced up-to-date by all. Over two thousand electric lights are used in illuminating the building. It is said that the new play did not meet with marked favor.

The Life Publishing Company has just issued another superb book of drawings. It is entitled "The Social Comedy," and, like its forerunners, is made up of more than a hundred of the best full page pictures that have appeared in *Life*. The artists represented in the volume are the foremost in their line in America. The printing and binding are especially fine.

Dan McAvoy has sued the Sire Brothers for alleged arrears of salary, amounting to \$475. Mr. McAvoy claiming that payment was stopped on a check given to him.

Jim Hudsoe will be produced at the Fourteenth Street Theatre next month.

The Italian Ambassador and Madame Mayn des Planches entertained Signora Eleonora Duse in Washington on Nov. 30.

In Julia Marlowe's support in *The Cavalier* at the Criterion next week will be Edgar L. Davenport, Frank Worthing, Roswell C. Beecroft, Clarence Handyside, Charles H. Bradshaw, Morgan Coman, Francis Kingston, Thomas L. Coleman, Olive Oliver, and Kate Lester.

Some of the students had missed the performance of *Julius Caesar* the previous evening, and Mr. Mansfield feared a repetition of the nuisance.

Joe Cohn writes to *The Mission*: "I note a statement that has been published that Pete Baker in *Chris and Lena* would close on Nov. 22. Kindly say that Pete Baker is still pleasing the masses and business is excellent."

## MATTERS OF FACT.

Christmas and New Year's Day are open at the Coyle Theatre, Charleroi, Pa.

The Maud Muller company will begin its tour Dec. 23, playing the principal parts in Maryland, Pennsylvania, Ohio, Kentucky, and West Virginia. Special scenery and costumes will be a feature. Grace Sherwood will play the title-role.

Robert Elliott, who has played the leading heavy roles with most of the best stock companies and is now with Keith's Stock at Philadelphia, will retire from that company Dec. 15, and will then be at liberty for the rest of the season.

A thoroughly high-class attraction is wanted for Christmas at the Grand Opera House, Hazleton, Pa., where Henry Walter is the manager.

A guarantee will be given to a first-class attraction to Christmas week at the new Matheson Opera House, Bonville, Ind. Manager J. F. Richardson has later time open at his house.

\* By Ferdinando Galli (Bibienna), who died in 1743. In the National Gallery, No. 644 Wynn Ellis Collection. Reproduced by permission of J. W. Everett.

† Vienna, about 1760.





## THEATRES AND MUSIC HALLS.

## \* Keith's Union Square.

Moung Toun and Moung Chet, the Burmese foot-jugglers, are the headliners, with Lewis McCord and company in Her Last Rehearsal a close second. Others are Lew Sully, the Balamban, the Martinetti Troupe, the Harmony Four, Baker and Lynn, the Laskys, Busch, contortionist; O'Rourke and Burnett, Morriway and Rich, Harry Brown, Rossen Brothers, Louis Grant, and the biograph.

## Tony Pastor's.

The bill is headed by G. Abbott Davidson and Inez McClure in their travesty, A Trial Turn, and includes Post and Clinton, Fiske and McDermott, Mr. and Mrs. Swickard, Mr. and Mrs. Browning, Armstrong and Wright, George E. Austin, Contare and De Vos, Gorman and Proctor, Sabine and Mulaney, Raymond and Hart, Clifford and Hall, and the biograph.

## Proctor's Fifth Avenue.

Instead of the usual heavy dramatic offering, the stock company presents the comedy, Aunt Jack, with Minnie Bellman in the title role. William Brannan, Gus Weisberg, Paul McAllister, Florence Reed, Ada Levick and others are in the cast. The vaudeville bill embraces Henry Kelly, Orville and West, Carrie Eiler and Joette Webb, Harry B. Lester, and the kalatechnoscope.

## Proctor's 125th Street.

The Last Appeal, with the scenic equipment used recently at the Fifth Avenue, is shown by the permanent stock, with Adelaide Kelm and Ned Howard Fowler in the leading roles, assisted by Sol Allen, Charles M. Day, Dudley Hawley and others. Fields and Woolley and the kalatechnoscope appear between the acts.

## Proctor's Twenty-third Street.

The bill includes Charles Case, the Marvellous Escalier, Hayes and Selva, Martine Brothers, Barker, Richard, Gus Weisberg, Paul McAllister, in Her Last Rehearsal, William Brannan, Florence Reed, Ada Levick and others are in the cast. The vaudeville bill embraces Henry Kelly, Orville and West, Carrie Eiler and Joette Webb, Harry B. Lester, and the kalatechnoscope.

## Proctor's Fifty-eighth Street.

The Queen of Chinatown, with Edna Archer-Crawford, Montgomery Irving and others of the permanent stock in the cast, is the attraction. The vaudeville is furnished by Billy F. Clifford, Worden and Shepherd, and the kalatechnoscope.

## Hartig and Seamon's.

The Russell Brothers, comedians, head a bill that includes J. E. Bennett and Anna Mortland in A Homecoming in a Barren Flat; Blana, Blana and Blana, musical comedians; Eva Hedge, the Edgewood, Althea, Capitan, Burton and Brooks, Crawford and Deff, and the biograph.

## Weber and Fielder.

Twisty Whirly and Humming Birds and Onions, with Dailly, Collier, Kelly, Higley, Weber and Fielder and the Minnie Russell and Templeton in their original parts, remains the attraction.

## THE BURLESQUE HOUSES.

Dewey.—Ed F. Bush's Son Ton Burlesquers furnish the entertainment this week.

Minn's Bowery.—The City Club is the attraction.

London.—Rice and Barton's Big Gaiety company holds the boards.

Oldtime.—Phil Sheridan's City Sports sing and dance for the spectators.

## LAST WEEK'S BILLS.

TONY PASTOR'S.—Mr. and Mrs. Mark Murphy in their sketch, The Seventh Son, in which Mr. Murphy does some very funny mind-reading, kept the audience laughing right out loud for nearly half an hour. The Four, a travesty on the very successful in their acrobatic performance. Pan at the Zoo, introducing some original and amusing comedy tricks. The tall, lean member of the troupe is especially good. Some new and old songs of the "coon" variety were strenuously rendered by Irving Jones. "Home Ain't Nothin' Like This" was well received, and the others were also good. Lavender and Yummen, a new act, sailed at the Twentieth, a travesty on football, were fairly amusing. Russ Lloyd and William Watson, the two baritone songers, were very sweetly in their act, Twist Love and Duty, Harry Thompson, who never fails to amuse, kept the house howling at his faithful studies in real life. While a little rough in his way, Thompson is generally clever. Others who contributed to a good bill were Earl and Wilson, Brooks Brothers, Williams and Melburn, the Grubbs, the Johnsons, Marshall and Lorraine, and Lavett. Excellent new views were shown on the biograph.

KEITH'S UNION SQUARE.—The Rossow Midgents and Eddie Girard and Jessie Gardner, in The Southerner and the Cop divided headline honors and succeeded in keeping the audience in excellent humor. Owing to the illness of Walter Le Roy, his place was taken by Mosher, Houghton and Mosher, who did a neat bicycle act. William H. Murphy and Blanche Nichols were immensely amusing in The Bifurcated Girl, one of the best sketches on the boards. Melville and Stetson, gorgeously gowned, won favor with songs and repartee. Snyder and Buckley were as funny as ever in their musical act. Bright Brothers did some wonderful acrobatic work. Charlie Rossow was voted very "cute" by the ladies and children. Susie Fisher displayed a strong baritone voice to advantage in some new songs. Johnson and Wells, Le Pagn and Florence, Mackey and Stewart, Frank Burman, Tommy and Laura Harris, Cadieux, the biograph and stereoscopic came in for their share of approval.

PROCTOR'S FIFTY-EIGHTH STREET.—The permanent stock company appeared to excellent advantage in The Strangers of Paris. The patrons of this house are fond of good strong melodrama of the old-fashioned sort, and they never hesitate to express their approval when the play suits them. Edna Archer-Crawford, who has been bathed in tears for weeks past, as the heroine of the piece

presented, had another chance to weep, and of course took full advantage of it. Miss Crawford is firmly established in favor here. Montgomery Irving made his debut as leading man and played Jagon with great force and strength. George C. Pearce as the convict, William Collington as the detective, James W. Castle as Papa, George Lingard as Sophie, and Cecile Mayer as Jeanie were excellent, and the other parts were in competent hands. The scenery was picturesque, and the production, under the watchful eye of James W. Castle, moved with smoothness. Billy Carter's eccentric comic, Burnett and Weyers' comic sketch, and the new views on the kalatechnoscope whirled away the time between the acts.

PROCTOR'S TWENTY-THIRD STREET.—An even performance by a bill of average merit pleased good houses last week. The Minnie Bellman, assisted by Walter Caryl, presented their interesting and pretty little sketch, the Bridgeman's Revue, which met with much appreciation. Sydney Grant's imitations of prominent players were applauded, and he seems to be increasing in popularity. Frank Gardner and Lottie Vincent gave a brisk, lively performance of an idyll of the Links. The Three Hilo Brothers did some startling acrobatic feats. Hume, Ross and Lewis presented an amusing sketch called The Duke and the American Helms. The Palace Ladies, Quartette sang some songs and gave very humorously. Professor Dodd's dog showed some funny tricks. Henry Frey and Mollie Fields furnished some good comedy and dancing. Mitchell and Cain cracked Irish jokes with muchunction. The Amers made large pictures from rage and threw in a little comedy. Bannier and Gaudier, singers and dancers; Rado and Bertman, acrobatic comedy duo; and Paley's kalatechnoscope were also in the bill.

PROCTOR'S FIFTH AVENUE.—The reliable old comedy-drama, Rosedale, was given a very creditable presentation last week by the permanent stock company. William Brannan made a manly and highly effective Elliott Gray, and his performance of the part stages him as an actor of more than ordinary merit. Minnie Bellman, as Rosa Leigh, shared the honors with Mr. Brannan. The "fat" part of Rosedale, which was well done by Gus Weisberg, who is always reliable. Florence Reed was pleasing as Sarah Sykes, and George Edwin Bryant as Milton McKenna was unusually good. Gerald Griffin as Farmer Green, Ada Levick as Adele, Paul McAllister as Matthew Leigh, and Basile Lee as the cook were satisfactory. The scenic equipment left nothing to be desired. The vaudeville numbers were Murray and Alden, Anna Lloyd, Prove and Newman, Phillips and Hamilton, Selvadore, and the kalatechnoscope.

PROCTOR'S 125TH STREET.—Lost in Siberia was greeted by large and attentive audiences last week, and the thrilling episodes found great favor. Ned Howard Fowler, Adelaide Kelm, Charles M. Day, and Sol Allen all scored hits and were well supported. Billy F. Clifford, Carrie Eiler, and Joette Webb, and the kalatechnoscope were the vaudeville features.

HURTIG AND SEAMON'S.—An unusually strong programme was headed by Pauline Hall, who has lost none of her attractiveness, and sang several songs very sweetly. Carroll Johnson's songs and sayings met with approval, and Mr. and Mrs. Edward Seamon secured in their comedy sketch, Others were the Grubbs, excellent scores. The Four Madcaps, Leone Thayer and her pikaninnies, the World's Trio, the Three Hilo Brothers, and the biograph.

WAGNER AND FIELDER.—Peter F. Dailly introduced several new carefully arranged "improvisations" which added to the gaiety of Twisty Whirly and Humming Birds and Onions. Pay Templeton, Frankie Bailey, Basile Clayton, the Mohr Sisters and the other well-known members of this fine company helped the fun along.

## The Burlesque Houses.

Dewey.—A good, lively entertainment was given by Fred Irwin's New Majestic company, which made its first appearance of the season in New York. The burlesques are back to Ireland and King for a Day, the latter being a travesty on King David. A large chorus, funny comedians and leading comedians helped to pass the time pleasantly. In the olio were Gerda De Mill, Valmore and Horton, McCabe and Carey, and Hilda and King. The comedians used in the burlesques are above the average.

Minn's Bowery.—The Transatlantic Burlesquers succeeded in pleasing large audiences. Sunny South Beauties and On the You-Can are the burlesques. In the company are Bickel and Watson, Anna Conrad, John J. McCowan and others.

London.—The Brigandine Burlesquers served to introduce Adeline Bostette, Wills and Barrow, Hayes and Wynne, John A. West and others, in specialties.

Oldtime.—Fulton's Jolly Grass Widows pleased the Fulton people mightily last week. Prominent members are Rice and Walters, Monroe and Marshall, and McFarland and Murray.

## JOHN L. IS A BANKRUPT.

John L. Sullivan filed a petition in bankruptcy last week, through his counsel. The proceeding was gone through with in order that the champion pugilist, who is now the champion monologist of the vaudeville stage, may play an engagement in Boston next week. There is a man in Boston who alleges that John L. owes him \$450, and as the laws of Massachusetts allow the arrest of a non-resident for debt, the old war-horse decided that discretion was the better part of valor, as he did not care to languish in a chilly Puritan prison, when he should be dealing out jokes right and left at the theatre. His assets are placed at \$50, in wearing apparel, which is exempt under the bankruptcy law, and his liabilities at \$2,038.78.

## ANIMALS MAY GO TO JAPAN.

Frank C. Bostock had a consultation last week with W. W. Araki, Commissioner of Amusement for the Japanese Government for the industrial exposition that will be held next year at Osaka, Japan. Mr. Araki's object was to secure some of Mr. Bostock's attractions for the exposition. If Japanese Government, Mr. Bostock contemplates sending Bonavita and his lions, Madame Morelli and her jaguars, and Wenden and his pets for a long engagement in the Flowery Kingdom.

## WEDDED IN A DEN OF LIONS.

A most interesting event occurred at St. Nicholas Garden on Monday evening of last week. Frank C. Bostock, the aggregation of wild beasts were about to begin the last week of a very successful season, when he announced himself a plan to stir up curiosity in a unique way, and he advertised a price of \$1000 to any couple who would consent to be married in the steel arena surrounded by a group of lions. A number of very brave people volunteered and from them Mr. Bostock selected Thomas Ross and Henry Horner, who were engaged, and kindly consented to hasten their preparations for the sake of the enterprising manager and incidentally the price, which would come in handy as a help in business.

It is unnecessary to say that the big auditorium was thronged with people who were all in a quiver when the bridal party entered the cage. The trainer was armed with a whip and a pistol, but it seemed a useless precaution, as the demands of the jungle manifested no more interest in the ceremony than so many Maltese cats. They were probably all married lions, and felt no such sympathy for the contracting parties that they did not even emit a congratulatory growl. About of them turned away, with a weary sort of lionish smile, when they heard the wedding march struck up by the band.

The last man was J. Cheever Goodwin, who has written so many librettos for cranksy comic opera comedians that he does not know what fear is. He looked unafraid, but had an alert look in his left eye, which showed that he intended to give any lion that might manifest an intention in his vicinity a good run for its money. Madame Goodwin, a lion-tamer, was matron of honor, and of course was right at home.

The bride was dressed in white satin, with the usual veil and orange blossoms, and the groom wore a cutaway suit, feeling, perhaps, that it would come in handy in case he had to make a sudden exit.

The ceremony was performed by Rev. George C. Bostock, a Protestant Episcopal clergyman of this city. He said the "oh" and "ah" of the animal crowd, and with much growling on the part of all the guests, who watched their heads to see what was going on, the minister galloped through the marriage service in double quick time, leaving one eye on the bride and the other on the lioness in the group.

The happy couple seemed unharmed and received congratulations and the \$1000. Mr. Bostock got about \$1,000 worth of free advertising in the papers the next day, so that the affair was a huge success from every point of view.

## A "PERFUME CONCERT."

It is evident that the man who attempts to inject novelty into vaudeville has a hard road to travel. An inventor named Sadaichi Hartmann, who is of Japanese-German extraction, found that this was true on Sunday evening last, when he attempted to give what he styles a "perfume concert," at the New York Theatre as a feature of his "Pop." Mr. Hartmann made his appearance late in the evening. His apparatus consisted of two boxes, placed on the stage with the open side facing the audience. Behind each box was an electric fan whirling away merrily. Two good looking girls stood beside the boxes. Mr. Hartmann explained in triangular English that he would take the audience on a long journey, and they would know what country they were visiting by the odors blown from the boxes. The girls placed pads in front of the fans, when the lecturer mentioned England, and the odor of roses was wafted through the theatre. Germany was the next point on the trip, and the faint odor of violets came-whirling through the clouds of tobacco smoke.

Here the journey ended. The inventor of the novelty had been annoyed by frequent interruptions from would-be humorists in the house, and his artistic soul, as well as his nervous system, were completely unnerved by the remarks. He retired to the wings, but his assistants, deterred by the discouraging discrepancy of the interruptions, broke into a pretty Japanese dance that was applauded.

And so ended another attempt to put new life into vaudeville, which it needs badly. If Mr. Hartmann had been permitted to give his entire performance, he might have succeeded in making himself famous, with money and respect, but he was not. He was a salary man, and he was able to prove that he has a specialty worth smiling.

## MANTILLI FILLS EMERGENCY.

Madame Eugenie Mantelli, the contralto, who had forsaken grand opera temporarily to all engagements in vaudeville under the direction of Robert Grau, was able on Thursday evening last to keep the proverbial cool of fire on the head of Maurice Grau, the impresario, who, by the way, is a brother of the irrepressible Robert.

Maurice Grau thought he had an abundant supply of contraltos, and he advised Madame Mantelli to accept the liberal terms offered her in the vaudeville houses by his brother. She agreed, and Robert looked her to open at Hyde and Newman's on Sunday evening last. She was sitting quietly at home on Thanksgiving night when a knock came at the door, and he begged her to come to the Metropolitan Opera House. When she reached there she found that Louise Homer, who had been scheduled to sing Auerle in Alder, had been taken ill, and that Carrie Bridge-well, the understudy, after making a vain attempt to sing the part, while suffering from a severe cold, had been forced to give up.

Impresario Grau was in despair, but Madame Mantelli quickly reassured him. In less than no time she was dressed and made up for the part, went on and around the greatest enthusiasm by an unusually brilliant rendition of the part, in which she has always been successful. There was a \$12,000 house present, and but for Madame Mantelli's good-nature and great talent there is no knowing what might have happened. Treasurer Hirsch was obliged to make no less than three announcements concerning the change in the cast. Madame Mantelli was tendered an ovation, as the audience realized that she had saved the occasion and had turned what had threatened to be an evening of disappointment into one of rare delight.

## IDA FULLER'S NEW ACT.

Ida Fuller presented her new act for the first time in America at the Orpheum in Brooklyn last week. It is called Le Feu and Equinox. The stage is elaborately set with a wood scene and Miss Fuller makes her appearance in a flowing gown. She waves a long strip of gauzy silk over a long trap, under which are vari-colored lights and electric fans or blowers. The resultant effect is a series of long tongues of flame, which obey the will of the performer, who makes all sorts of graceful curves with her silken scarf. In the second part of the act the stereoscopic is used with good effect, and some weird designs are thrown upon the scenery while Miss Fuller gyrates. Her third effort consists of an impersonation of a sorcerer, who causes fire to spring from the ground. The flames are very lurid and the colors are cleverly managed. At the close of the act the performer is drawn upward over the fire on slender wires and disappears into space. The specialty has been carefully thought out and the novel effect is sure to cause much talk wherever the act may be produced. W. A. D. Scott, who brought Miss Fuller from Europe, was on hand to see that the effects were properly managed, and he was beaming with satisfaction at the successful reappearance of his star.

## THE FISHERS WILL STAR.

Mr. and Mrs. Perkins Fisher, who for the past four seasons have been appearing in vaudeville in their rural sketch, The Half-way House, written by Kara Kendall, will forsake vaudeville after this season and once more tour the legitimate theatres in a three-act comedy taken from their successful sketch.

## VAUDEVILLE JOTTINGS.

Mattie Kean and co., in Miss Wheeler Wilson's sketch, Her First Evening Class, are reported to have made a great success at Keith's, Boston, last week.

Quincy and Paula have just completed a successful engagement over the Keith circuit and expect a splendid outlook for future seasons.

Charles Scott, who has been very ill in Chicago for the past two months, is at her home in Paterson, N. J., and is on the road to recovery.

James and Fanny Chapman have joined the Ross and Pearce, at the instance of the manager. Their act is a life-size evergreen.

Harold and Maud are making a big hit in the South and have been offered return dates in several places, but prefer to postpone bookings they have been unable to accept them.

The Musical Students play the National Theatre, Hartford, this week, on the Ham and Potato, which they are making, is not playing this week. The younger Mr. Johnston is just recovering from an attack of pneumonia, and as such, which although severe did not prevent him from taking his engagements.

Arthur Russell and Miss Noyes, of the Three Noyes sisters, are doing an acrobatic act which has been meeting with universal success. They are contemplating playing Rosedale in the near future.

Paul Rossman, who met with an accident in setting of a street car while skating at Fanny Wheeler's Park, Chicago, under the name of "Raymond," with Bert Wilson and wife (Western-Byrdman) Trio, has been given a good season's vacation and has left for his home in Chicago, where he will stay for some time. He has gone to Kansas City to join the Harvath Quartet, to play the German song, Fritz. It is a specialty written for Charles A. Gardner. It is a song about the German and Mr. Rossman's friends wish him every success.

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## VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—We are in the midst of lots of vaudeville this week, and the spectators are found in the box, at some of the other houses, in the Ward and Value play particularly. Down on State Street, where the electric sign reads "Vaudeville," and where the best vaudeville teams have appeared (there



VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

**A POSITIVE NOVELTY.**  
**T. WILMOTT ECKERT and EMMA BERG**

**LITTLE PEE WEET AND THE GREAT KI-YI**

In Buffalo last week. Read what they said of us:

Buffalo "Commercial," Nov. 25.—T. W. Eckert and Emma Berg, very welcome favorites, appeared in their Japanese operetta, "Little Pee Weet." Miss Berg has a charming voice, and Mr. Eckert has an equally charming voice. Their act is one of the very best in vaudeville.

Fall River "Globe," Nov. 4.—A JAPANESE IDYL—"Little Pee Weet and the Great Ki-Yi," the dainty and comical operetta presented by T. Wilmott Eckert and Emma Berg at the Casino, as the headline attraction of "Manager Haynes' vaudeville bill, is one of the most successful and altogether charming efforts of dramatic art on the variety stage. The operetta is cleverly constructed, libretto and music combining an attractive value, while Mr. Eckert and Miss Berg act only at their respective roles in physical, but combine pleasing personality and true appreciation of dramatic technique, with excellent stage voices which well display thorough cultivation. The staging of "Little Pee Weet" is consistently elaborate, the coloring of the dress and puppets being richly harmonious, while electricity in the form of light and heavy contrasting lights and shades of spectacular brilliancy.

Buffalo "Courier," Nov. 25.—T. W. Eckert and Emma Berg, in dainty "Japanese Operetta," was another act which called forth much applause. Both actors have excellent voices. Beautiful scenery and stage settings are used in the act. It is one of the best sketches seen at the theatre in a long time.

Fall River "Herald," Nov. 4.—The vaudeville bill at the Casino this week is one of the best bills Manager Haynes has ever presented at his theatre and should be the means of filling the theatre to capacity at every performance. The bill is headed by Eckert and Berg, whose operetta comedy is one of the gems of the season. "Little Pee Weet" is the title of the operetta, and with its fine vocalization, handsome scenery and spectacular effects, not to mention the brilliancy of the clever dialogue, furnishes splendid entertainment.

Buffalo "Review," Nov. 25.—T. W. Eckert and Emma Berg are the bright particular stars at their this week, and they have an operetta sketch which is out of the ordinary and very elaborately staged. It is a Japanese operetta entitled "Little Pee Weet." Both artists acquit themselves in a most satisfactory manner and were the recipients of much well-deserved applause yesterday.

**JAMES F. DOLAN and LENHARR** IDA

In repertoire of Mr. Dolan's original pieces:

**TWO IN A BOAT. TAKING CHANCES. A HIGH TONED BURGLAR.**

Dec. 1, Ben Ton, Jersey City; Dec. 8, Pastor's, New York; Dec. 15, Howard, Boston. Permanent address, 216 W. 104th St., N. Y. City.

**CLARICE VANCE**

"The Southern Singer."

Moore Circuit.

MR. AND MRS. GENE

**HUGHES**

Will be in America March 10, 1903, for a few weeks only, returning to London, opening July 8, 1904, for a season of eighteen months. Managers wanting a novelty and the laughing hit at two boroughs, address care HARTLEY HILBURN, 33 Leicester Square, London, W. C. Or New York Agents.

**FRED NIBLO** "The American Humorist."

Refused from Vaudeville. All bookings—American and European—cancelled. Will devote entire time to management of

**THE FOUR COHANS AND THEIR COMPANY.**

**Barton and Ashley**

In "CANAL BOAT SAL."

Playing Moss and Stoll Tour. Address 106-106 Strand, London, Eng.

THE MONOLOGUE COMEDIAN.

**JAMES J. MORTON**

Acting out in the usual way and making folks laugh.

P. S.—Yes, I am saving my money, and keeping sober; will soon be a bloated bondholder. I am bloated now, all I need is the bonds

The Musical Comedian,

**EDWIN LATELL**

This week, Keith's, Boston. Last week at Philadelphia, "Nothing but applause."

**BRYAN and NADINE**

High-Class Comedy Acrobats.

Orpheum, New Orleans, this week. Orpheum, San Francisco, Dec. 14-28.

**MR. AND MRS. SWICKARD**

This week, Tony Pastor's.

Address Agents, or 254 W. 40th Street.

**MAMIE REMINGTON**

And the

**CUTEST COLORED COMEDY COUPLETS**

On the Stage.

My act is unique and original in every feature. Once seen always calls for return date. JO PAIGE SMITH, Vaudeville Mgrs. Assn. St. James Bldg., New York.

The

**Joe -- BRITTONS -- Sadie**

For originality and novelty in dancing and singing we have few equals. Have some open time.

Address per route, or Milton Aborn.

**LONDON "MUSIC HALL,"**

The Great English Vaudeville Paper-Weekly. 401 STRAND, W. C.

**RALPH EDWARDS and RONNEY JOHN S.**

"HAVE A SMELL."

Just closed on Keith Circuit. Pig his Hyde and Behman's last week. This week opening on Castro Circuit.

Address 222 E. 75th St., or JO PAIGE SMITH.

The King and Queen of Irish Comedy.

**JAS. B. THE DONOVANS FANNY**

A Laughing Feature with the Rose and Fenton Famous Vaudeville Stars.

"Phat is it?" "For the love of goodness!"

**O. T. Fliske! Nellie McDonough**

Big success on the Orpheum and Kohn-Castle Circuits in their new act.

**BINKY'S ROMANCE.**

Starting back for the West in February to be gone till April. A few open weeks. Managers invited to investigate. This week at Pastor's Theatre.

Address 219 East 10th St., New York.

**CHARLEY CASE CHARLEY CASE**

The Man that Talks About His Father.

**CASE**

VAUDEVILLE.

**"HAPPY" FANNY FIELDS**

Will start on Moss and Liberton tour Oct. 20, 1902. Still tour to follow.

Address WARNER & CO., 20 Wellington St., London.

**LAURA COMSTOCK & CO.**

IN A DAY IN THE SOUTH.

Great Harmonizing Trio of White Boys.

In the line of specialty Laura Comstock and her three blacked-up "picaninies" made a great hit. Miss Comstock sings with plenty of vivacity and voice and the "picks" have volume of tone and dance cleverly. BROCKTON ENTERPRISE, Nov. 25, 1902.

JO PAIGE SMITH, As a Vaudeville Manager.

**HAL DAVIS and INEZ MACAULEY**

FEATURED WITH THE EMPIRE SHOW.

Booked Solid to Oct. 25th, 1903.

THIS WEEK—Temple, Detroit.

Exclusive Management JO PAIGE SMITH, N. Y.

**BERT HOWARD and LEONA BLAND**

Acting with a great deal of vim in the South, and making the people laugh and applaud. Have some more of those nice press notices, but do not want to tire the gentle readers with any more of them. Better to say that they are worth putting in our scrap-book. Temple Theatre, Louisville, Ky., week of Nov. 25. Grand Opera House, Memphis, Tenn., week of Dec. 6. Orpheum Theatre, New Orleans, La., week of Dec. 13. Home to Philadelphia for Christmas.

Address JO PAIGE SMITH.

The Man with the Green Gloves

**JAMES RICHMOND GLENROY**

From a "drop" of language I get an ocean of laughs. Can you say as much? Begin on Kohn and Castle Circuit Dec. 8.

Haskell's Tip, No. 7—Change your act as often as you do your linen and you will have at least two acts a season, says That Rascal.

**LONEY HASKELL**

Last week, Shea's, Buffalo, in the hardest spot ever handed any one and yet a big hit.

Jim Norton—Can you use two sober, reliable sisters with your show?

This week BACK AGAIN, Shea's, Toronto, Can.

**W. W. PROSSER, Dramatic Author**

GRACE EMMETT called for Australia Nov. 7, and during her antipodean tour will appear in A COUNTER-REVENUE ONLY and A MERCENARY MISSIONARY. These plays, and Train Twenty Minutes Late, for J. NORTON and HANSEL NINKLY, were written by the above author. In preparation: A three-act comedy for Grace Emmett, an operatic vaudeville comedy for ECKERT and BERG, et al. A team of eccentric comedians can negotiate for a vaudeville novelty entitled A Pair of Kins. Communications accepted from recognized players.

Address W. W. PROSSER, Correspondent, DRAMATIC MIRROR, Columbus, Ohio.

**MAGICIAN**

Nov. 25, 1902

**HURD**

MY DEAR MR. HURD: It is with great pleasure that I wish to compliment you on your exceptionally clever act. I know of no magician now touring the country that gives as clever and artistic an act as yourself and I shall feel more than pleased to play you a return date. Most cordially yours, HARRY F. DIXIE, Mgr. Orpheum, Scranton, Pa.

Per address, 308 E 14th St., New York. Phone, 3087—15th.

**Jas. O. Barrows and Lancaster John**

Presenting the Greatest Comedy Act in Vaudeville,

**A JOLLY JOLLIER.** By EDMUND DAY.

ROUTE—Nov. 25, Orpheum, San Francisco.

Dec. 7, Orpheum, San Francisco.

" 14, Orpheum, Los Angeles.

" 21, Orpheum, Los Angeles.

Dec. 25, En route.

Jan. 4, Orpheum, Omaha.

" 11, Orpheum, Kansas City.

" 18, Open.

**RASTUS and BANKS**

"THE MAJOR AND THE MAID."

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AMNETA—Fractor's 2nd St. N. Y. Dec. 15-20.  
ADAMS, Andy and Jennie—Olympic, Chicana, 1-4.  
ADAMS, Clara—Grand, Boston, 1-4.  
ADAMS, Jennie—Arch Street Museum, Phila., 1-4.  
ADELPHI—Lions Arcade, Toledo, 1-4.  
ADELPHI Trio—Archie, Toledo, 1-4.  
ALBANE and LA BRANT—Arch Street Museum, Phila. 1-4.  
ALBERTS and MILLER—Orpheum, Omaha, 1-4.  
ALICE—Theatrical, Toledo, 1-4.



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(Continued from page B.)

FRANKFORD-SPIES (Dr. William H. Long,

Nov. 28-29: NORMAN CRONIN Hall. The Lottery of Love  
LYCORN THEATRE (Frank Gray, manager):  
Nov. 28, 29 played. The Wheel of On St. St.

HENDERSON, OPERA HOUSE (Sbd De La Mar.  
Manager): Dark.

**MARTINSBURG.**—CENTRAL OPERA HOUSE  
J. F. Lambert, manager; Agnes Wallace Villa, co.  
June 29-32 opened in the World Against the Iceberg  
show; performance fair. One Night in June 24; small

**MARTINSBURG—CENTRAL OPERA HOUSE**  
A. F. Lambert, manager; Agnes Wallace, violin, co.  
op. 25-26 opened in The World Against Her So long  
and performance fair. One Night in June 24; until

**MEMPHIS GRAND OPERA HOUSE** (A. B. Mer-  
man, manager): Minstrel Noll by Minnie Stock co.  
lev. 24-25; newly strong bill. The Lottery of Love  
—**LYON THEATRE** (Frank Gray, manager):  
May Day 24, 25 strong. The Wizard of Oz 24, 25;

**MEMPHIS—GRAND OPERA HOUSE** (A. B. Mortimer, manager): Mistress Nell by Hopkins Stock co. Nov. 24-25; unusually strong bill. The Lottery of Love  
**LYCUM THEATRE** (Frank Gray, manager): Day Day 24, 25 closed. The Wind of On 24, 25;

**SAN ANGELO-OPERA HOUSE** (August Dal-  
ma, manager): Dark. Ashley Bush Nov. 24-29.  
**HENDERSON-OPERA HOUSE** (Ed De La Mar,  
manager): Dark.

**MARTINSBURG—CENTRAL OPERA HOUSE**  
A. F. Lambert, manager; Agnes Wallace, violin, co.  
op. 25-26 opened in The World Against Her So long  
and performance fair. One Night in June 24; until



[illegible]



**MUSIC PUBLISHERS.**

George H. Diamond, Twenty-eighth St. and Broadway.  
Joseph W. Stern and Co., 24 West Twenty-eighth Street.  
Leo Feist, 24 West Twenty-eighth Street.  
H. W. Brown and Son, 2 West Twenty-eighth Street.  
Ed. Rosenfeld, Twenty-eighth Street and Broadway.  
Shapiro, Bernstein and Co., 45 W. Twenty-eighth St.  
Urban Music Co., 24 West Forty-second Street.  
Vanderbilt Music Co., 41 West Twenty-eighth St.  
William H. Anstead, 51 West Twenty-eighth Street.

**SONG WRITERS.**

Cobb and Edwards, 48 West Twenty-eighth Street.  
Jerome and Schwartz, 45 West Twenty-eighth Street.  
J. Fred Helf, Thirty-eighth Street and Broadway.  
Trahern and Smith, 41 West Twenty-eighth Street.  
Woodward and Jerome, 1230 Broadway.

**DOWN IN MUSIC ROW.**

Della Fox reports continued success singing Woodward and Jerome's novel song, "O, Baby Days."

Louis Bernstein, of the firm of Shapiro, Bernstein and Company, says that their ballad, "I'll Be With You in the Golden Summer Time," by Stanley Woodward, is being sung by the best singers in all parts of the United States.

Last week Lottie Gilson introduced at the Columbia, Chickadee, four songs from Sol Bloom's collection: "If You Can't Be a Bell Cow, Fall in Behind," "The Spirit of '76," "I'll Be Your Babe," all by J. Fred Helf, and "There's Nobody Just Like You," by William H. Penn, each song scoring a success.

Woodward and Jerome, wholesale perpetrators of hits, are at work on several new songs, which will be heard in a Broadway production.

Luke Foley reports success with the new song, "Under Southern Skies," which he introduced last week in the play of the same title.

Glen Hill is rehearsing with Lederer's musical comedy, which is to be produced in a few weeks.

Myrtle May is engaged for Gertrude Berkeley's Playhouse in Kansas City, which opens on Dec. 8. F. W. Vandervort has returned from Wilmington, Del., where he attended the funeral of his father.

Will D. Cobb, of Cobb and Edwards, will return to the city shortly. Mr. Cobb was compelled to quit in order to complete a new musical comedy which will be produced soon.

"Two Congregations" continues to be a hit with song illustrators, and many repertoire companies are featuring this song.

Ted S. Brown has reason to feel proud over the success of his old jingle song, "In Sunny Aides."

Myrtle Cohen, Charles K. Harris' New York success, reports that Mr. Harris will arrive here before the first of the year, and select new songs.

James A. Klorman, assisted by Florence Rother and Walter Parr, will present a new sketch by Al Trahern in New York on Jan. 5, after four weeks out of town.

George H. Diamond reports success with "I'm Wearing My Heart Away For You."

Sam Green is doing excellent work in the interests of Shapiro, Bernstein and Company.

Mabel Hudson is singing "Honey, Will You Love Me When I'm Gone?" "I'm Wearing My Heart Away For You," and "The Pifer of the Old Drum Corps," all of which are from the catalogue of Charles K. Harris.

Our Edwards, who has been out of town for the past three or four weeks, has completed several new songs, all to be introduced on Broadway shortly.

Fern Melrose is featuring William H. Penn's song, "There's Nobody Just Like You," with success on the Kohl and Castle circuit, and reports public approval.

The Globe Comedy Four, under management of James B. Robinson, will appear at Proctor's Twenty-third Street Theatre Dec. 8. They will introduce "My Girl from Tennessee," and "Under Southern Skies," two of the Vandervort publications that are being used extensively by quartettes.

Stivie Hahn is responsible for several good compositions published by Shapiro, Bernstein and Company.

Mabel Nugent's song, "You'll Always Be the Same Sweet Girl to Me," is meeting with success.

Brown and Story report success with all of their songs published by William H. Anstead.

Halsey Moss is featuring Charles K. Harris' "I'm Wearing My Heart Away For You."

Charles Vance is scoring a hit with J. Fred Helf's "If You Can't Be a Bell Cow, Fall in Behind," on the Keith circuit, and will feature this song. Miss Vance also has in rehearsal "I'll Be With You All Next Week."

A new company organizing in the West under the title of A Run for Your Money, has included in their repertoire Horwitz and Bowers' latest ballad, "No One But You," as well as Cole and

**MUSIC PUBLISHERS.**

**GEORGE H. DIAMOND, BARITONE,  
AL. HOON, OPERATOR.**

George H. Diamond, baritone, and Al. Hoon, operator, that's the way it reads on their letter head. Now, as a matter of fact, nearly everybody knows that George H. Diamond is a baritone singer, and a singer of good baritone songs, but how about Al. Hoon, operator? It's on the letter head, isn't it? Al. Hoon, operator, not opera singer, operatic or operatic, but just plain operator. George used to sing, right out on the stage, without an operator, and always "made good," and the fact that he became an operator now has just been explained by the editorial music publishing man, whose office is on Twenty-eighth Street, and 15 numbers nearer Broadway than the man who publishes "After the Ball," and "I'm Wearing My Heart Away For You."

George H. Diamond, baritone, and Al. Hoon, operator, have made a great big hit by introducing songs with moving pictures, not the ordinary, stereotypical pictures, but moving pictures, that tell the story of the song in action, as the song is sung, of course, by George Diamond, baritone, while the moving picture machine is being operated by Al. Hoon, operator. Now you have the idea.

The one particular song that is their biggest hit is "Dear Old Stars and Stripes, Good-bye." The song, without pictures is winning success for everybody singing it, and the fact that George Diamond and Al. Hoon have gone to the trouble and great expense to introduce this song with moving pictures certainly should convince almost any one that "Dear Old Stars and Stripes, Good-bye" is a great song.

It is a downright shame if you have not had the opportunity to hear George sing it, and if you haven't you'd better send for a copy and be convinced that it is a song worthy of moving pictures, or any other kind, for that matter, and suitable for the best singers. Anyway, drop a line to the man on Twenty-eighth Street as fast as you can and send him a copy of "Dear Old Stars and Stripes, Good-bye." He'll do it sure. Remember the number! It's on West Twenty-eighth Street, 15 from 41 leaves three down West Twenty-eighth. Leo Feist is on the sign.

Johnson Brothers' "Nobody's Looking but the Owl and the Moon."

Frank Daniels has interpolated in Miss Simplicity Harry Blossom, Jr.'s latest success, "Don't Forget You're Talking to a Lady." This particular number called forth lavish praise at the hands of the critics of the Chicago press.

W. R. Anderson, composer of the popular songs, "Rock Who," and "Sadie, Say You Won't Say 'May,'" has just completed a novelty song entitled "Good Old Doctor Longgreen," which he has placed with his exclusive publishers, M. Witmark & Sons.

Auric and Dagwell have added "Though We May Never Meet Again," "Something Tells Me So," and "The Only Girl" to their repertoire of ballad successes.

Cobb and Edwards have nearly completed their new musical comedy, which will be produced in New York this season.

John Quigley, the "newspaper" tenor, has added "Sweet Maggie May" to his repertoire of successful songs.

May A. Bell, of the Marks Brothers Opera company, is making a big success of "Place a Light to Guide Me Home" and "Stay in Your Own Back Yard."

D. J. Morgan, the successful song illustrator, is in the Central West with Max R. Witt's "Woodland Blossom" and "While the Convent Bells Were Ringing."

James and Levine are using "I Want a Ping Pong Man" and "My Dixie Queen."

Jennie Francis is singing "The Girl Who Waits for the Soldier in Blue," by Will R. Anderson, and "Sunshine," by Lyn Udell.

The following songs are successful in the hands of leading vanguard singers: "My African Pearl," "She's a Singer, but a Lady Just the Same," "Every Day is Sunday Down at Coney Isle," "The Hyman that Touched My Heart," and "I Want My Mamma." They are all published by William H. Anstead, 51 West Twenty-eighth Street.

"The Spirit of '76," J. Fred Helf's march song, is meeting with success with Henry and Gailot, Charles Fiske, Ada Jones, Lawrence Timothy, George Davis, Lydia Barry, Ida Nicholl, the Grahams, Mrs. Mark Murray, Marshall and Lorraine, and others.

The separate numbers as well as full vocal score of The Mocking Bird company, by Sydney Rosenfeld and A. Baldwin Slocane, are in press and will shortly be published by Joseph W. Stern and Company.

Jackson and Douglas have introduced Willard's "My Tiny Colored Lady," and report big success for it.

The Johnson Brothers, instrumentalists, are featuring "The Pullman Porters' Ball."

Reedy and Courier have made a big hit singing "Till Then, Sweetheart, Till Then," and also "Just for To-night."

J. Aldrich Libbey, of J. Aldrich Libbey and Kathryn Trayer, is singing "The Life Belt," a descriptive sea song, and writes to Mr. Anstead, the publisher, that he will feature it in his repertoire the entire season. He considers it fully the equal of "The Ship I Love," which was written by the same composer, Felix McGlenon.

Foy and Clark are doing well with "Ma Starlight Sue."

Frank A. Nowell's Orchestra, at Marlboro, Mass., played "For a Lil' More" at five entertainments last week. "I consider it the best characteristic on the market," is the way he writes to William H. Anstead, who publishes it.

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"My Mother Was a Northern Girl," Lottie Gilson's big hit.  
"Frisco," Johnnie Carroll's big hit.  
"The Spirit of '76," Fyrmose & Dockstader's big hit.  
"If Henry Takes It Ain't on Speaking Terms With Me," Tancor's big hit.  
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## PROFESSIONAL DOINGS.

The Aeroplane, Humphreys and Gorton's new comic opera, under management of W. H. Powell, will open the season at Coatesville, Pa., on Dec. 12. Among the principals will be Marie Beatty, Margaret Robinson, Estelle Kingston, Yolande McQuinn, Sidney Cox, Mack Gilden, Louis Davila, Frank French, Lawrence Cover, C. V. Pierce, and the Gilden Sisters. A large chorus is in training, and the company will carry three instrumentalists to assist house orchestras. K. O. Rogers will be business manager. The music will be under direction of Frank Humphreys, librettist of the opera, and the other staff members are Sidney Cox, stage director; Henry Brann, treasurer; Thomas Williams, stage carpenter; Miss Leblanc, mistress of wardrobe, and John Hahlin, property man.

K. J. Nugent has rented the Opera House at Mount Vernon, N. Y., which will be known hereafter as the Orpheum. It will be conducted as a combination house.

Amy Fanchonetti, formerly of the Three Sisters Fanchonetti, has joined A. G. Sumner's side Tracery, to play the soprano role.

Mrs. Fred Marston, widow of the playwright, has been visiting New York, looking after the property left to her by her husband.

A reception was given by the students of the Blythe Dramatic School, in the rooms of the institution on Nov. 30. Selections were given by the students from a number of standard plays, and several of the young players revealed unusual talents.

Edwin Maynard and Sara MacDonald will shortly be seen on the road in two farcical comedies, The Wrong Woman and Two Fools Met, both written by Mr. Maynard, whose new spectacular entry play, Jack the Giant Killer, is being considered by two prominent managers.

Murray and Mackay have secured from T. H. Whitsett the rights of Boston Lights for certain territory.

T. H. Whitsett has arranged with Charles F. Lutzner to give the first American production of the English melodrama, Her Own Great Sin, at the Lyceum Theatre, Brooklyn, this season.

George Patrick and Laura Laidla Lantieri (Lucy Lantieri), recently with A. F. Fiske, were married in Indianapolis on Oct. 26.

Miss H. Husted and Ralph V. Thomas, non-professionals, were married in Jersey City on Nov. 18.

Arthur E. Wilson, a private detective, was arrested at Woodmere, N. Y., on Nov. 17, charged with abducting Mrs. George W. Leducer by watching her. Mr. and Mrs. Leducer have lived apart for some time.

Lillian Russell will leave Weber and Fields' company at the end of this season and probably then will star at the head of her own comic opera company. Her reported arrangements with David Belasco have been denied.

Kathleen O'Hall will begin on Dec. 8 a six weeks' engagement in San Francisco and probably will appear later in New York.

Clara Bloodgood will soon return to the stage at the head of her own company.

Amelia Bingham has imported from Paris, it is said, a \$1,000 gown to wear in Clyde Smith's new play, The Strange Mrs. Johnson.

Paul M. Potter is said to be dramatizing Thackeray's "Pendennis" for John Hale.

Joseph Litt has bought a tract of fifty acres, opposite Watch Hill, on Narragansett Bay, and expects to erect a summer home there.

Isaacson, the Arabian giant who has been appearing in J. J. Burroughs's Circus, called last evening on the actress Mrs. Nippon.

Marion Daniels has been re-engaged by Wallace Moore for the support of a new company.

Daisy Beverly and G. W. Tragt were married on Nov. 26.

William Bonelli and Rose Stahl, who are starring in J. J. Burroughs's new play, The Strange Mrs. Johnson, were entertained by Senator J. A. Steel while in Atlantic, Ga.

H. A. Nelson, a professional living at the Oak House, Chicago, is believed to have been assaulted and robbed by three highwaymen in that city on the evening of Nov. 2. Mr. Nelson went into a drug store at the corner of North Clark street and Indiana Avenue and told the night clerk that he was being followed by three men. The men were caught up with him and told the clerk that they were on the police force, one of them exhibiting a badge. They beat Nelson with a loaded stick and carried him out in an unbecomable condition. The clerk rang up the nearest police station and in about a quarter of an hour a patrol wagon arrived, but failed to find either Nelson or the three men. The actor is still said to be missing.

Rose Labaree, who is with a company that recently played in Denver, was accidentally locked in a safe deposit vault in the Chase Building. A party of the company including Miss Labaree were right outside, and the actress thought she would play a joke on her friends by hiding in a vault in one of the rooms. She closed the door, which locked with ease, making her a prisoner. For an hour she was imprisoned before her friends missed her. When found, she was unharmed.

Just before ringing up on the first performance of Carina Jordan's new romantic drama, The Lily and the Prince, in which Mildred Holland is now starring, at Potomac, Pa., on Nov. 18, an accident occurred that nearly caused the closing of the play. A fountain used in the second act overflowed, the water running down to the cellar and flooding the stage, dressing-rooms and many of the properties. The water was soaked up, however, and the performance went on without further hindrance.

The Supreme Court of Louisiana in the suit of Sugar Brothers vs. the city of Monroe, which prayed for an injunction prohibiting the use of the Amphitheatre for theatrical purposes, denied an application for rehearing. This makes judgment final and closes the place.

Bert Coote will be obliged to close the London run of The Fatal Wedding earlier than was expected, because the Common Council of the city has condemned the Princess Theatre, in which the company is playing. R. F. Keith, the lessee of the playhouse, has decided to close the house rather than make the changes that have been ordered. Mr. Coote has been so successful with his enterprise in London, that despite the closing of the theatre, he will remain in England for some time.

Andrew Hyman, the South African manager, will sail on the Orinoco on Dec. 3 for England and will proceed directly to his headquarters at Johannesburg. During his stay of four weeks in America he has engaged a large number of important vaudeville players to appear in South Africa during 1903. These players will be sent out through the year by Edwin H. Low, the transportation agent.

The pupils of the Dramatic Department of the Robinson School of Expression, at Los Angeles, Cal., gave an entertainment on Nov. 15, consisting of scenes from Julius Caesar, The Hunchback, Leah, Fanchon, and the two comedettes, A Pair of Lantieri and A Happy Pair.

Richard Mansfield and his property man, Thomas J. Yore, who has been with him for thirteen years, are at odds. During a performance of Julius Caesar in Cincinnati on Nov. 18 Yore made the mistake of striking a bell too rapidly when sounding the hour of midnight. Whereupon, he says, Mr. Mansfield fell upon him and beat him severely over the head. Mr. Mansfield denies the charge, and says that he merely tapped Yore on the forehead with a roll of parchment to show him how slowly the bell should be rung. Yore has consulted lawyers and threatens to bring a suit for damages.

Young Tobie Horke, a man you know.



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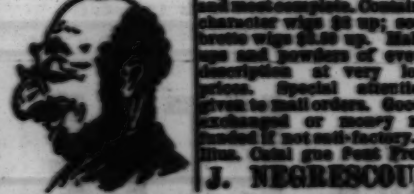
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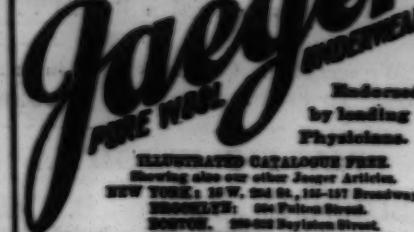


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